THE BIG BANG!
INDOOR FIREWORK SPECIAL!!

KERRANG!

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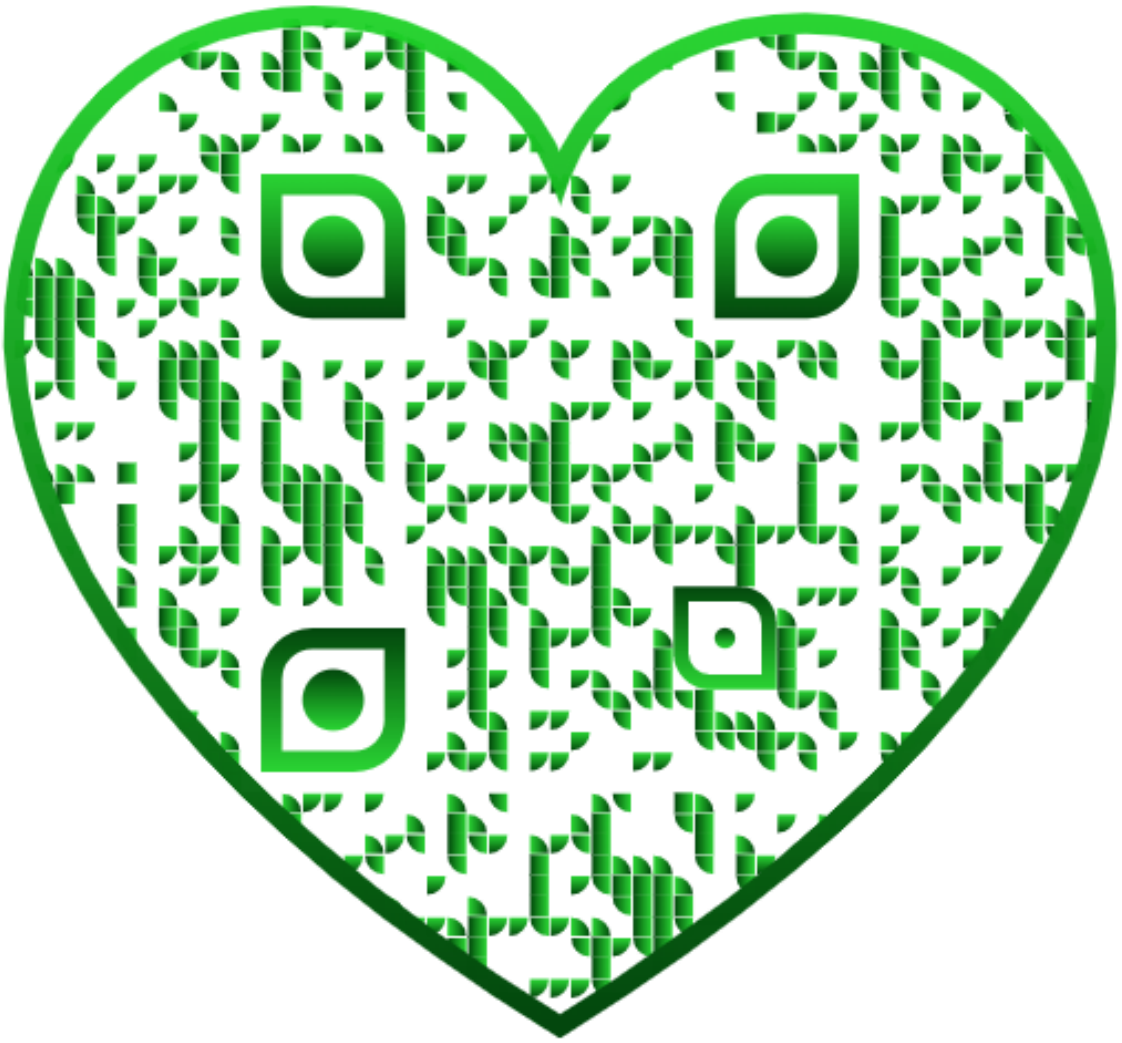
VENOM
BAD NEWS
HELLOWEEN
MARILLION
PINK FLOYD
BRYAN ADAMS

JACK RUSSELL of GREAT WHITE pic Ross Halfin

NO SURRENDER
GREAT WHITE
BITE THEM ON THE BEACHES!



MAYHEM

ACCEPT ARE ROBBED

■ *AFTER MUCH speculation,* ***Accept*** *have finally announced the name of their new vocalist. He's* ***Rob Armitage*** *(pictured here), formerly with* ***Baby Tuckoo*** *and the man who's been the hot tip to replace* ***Udo Dirkschneider*** *ever since the squat German quit the band to follow a solo career.*

Armitage has been rehearsing the US with Accept for some while. However, for contractual reasons no announcement could be officially made until the beginning of November.

Already, Armitage has begun working with Accept on new material, although plans for their next LP have yet to be finalised and it's unlikely that anything will be available from this line-up until early in 1988.

Since this announcement Baby Tuckoo have decided to split up, although it is expected that the various members will resurface on other projects in the future.

■ **FOREIGNER**'S LATEST album, **'Inside Information'**, has now had its release delayed by the Atlantic label until at least early December, with the likelihood that it might be postponed until January.

■ ALTHOUGH NOTHING official has been announced as yet, it does seem likely that **Bruce Fairbairn** will be producing the next **Bon Jovi** album at Little Mountain Studios in Vancouver. He, of course, produced the multi-platinum LP **'Slippery When Wet'**. However, before any recording work is undertaken, the band will be taking a much-needed rest following their world tour, which was completed at the end of October.

■ CHANNEL 4 have just begun screening **'Famous For 15 Minutes'**, an eight-part series featuring unsigned British pop and rock acts. Each programme is devoted to one particular band, who were given a 15-minute slot to put across their songs and personality in the best way they saw fit.

The show is transmitted each Friday between 6.15-6.30 pm. Of special interest to *Kerrang!* readers will be appearance of **Little Angels** on November 20.

■ FORMER **DEF Leppard** guitarist **Pete Willis** has now finalised the line-up for his new band. Joining Willis is guitarist **Richard Day**, lead vocalist **Paul Jackson**, drummer **Pete Halliday** and bassist **Dave Fletcher**.

This group is tentatively known as **East West**.

■ **MAGNUM** HAVE just begun work on their latest album, **'Don't Wake The Lion'**, at Wisseloord Studios in Holland. This should be released early next year through the Polydor label.

■ FORMER **DEAD KENNEDYS** lead vocalist **Jello Biafra** and his manager **Michael Bonanno** were found not guilty recently of distributing harmful matters to minors, following a two-week trial in Los Angeles.

Biafra and Bonanno were charged as a result of a complaint made by a parent when her child bought a copy of the DK's 1985 album **'Frankenchrist'**. In particular the case revolved around an insert poster painted by Swiss artist **HR Giger** called **'Penis Landscape'**, which depicted disembodied sex organs.

After more than a day's deliberation, the jury reached a 7-5 split vote in favour of the

STINGERS DON'T STOP

■ ***THE SCORPIONS*** *(pictured above) are still working on their next studio album. Tentatively titled* ***'Don't Stop At The Top'****, the basic tracks were produced by* ***Dieter Dierks*** *(the band's regular producer for a considerable number of years now) with the mixing stage being handled by* ***Mike Shipley****.*

The LP should be released through the Harvest label in the UK early next year and this will be their last record for the company under the present contract.

defendants, thereby leading the judge to dismiss the case and also to refuse the prosecution leave to resubmit the charges claiming a mistrial.

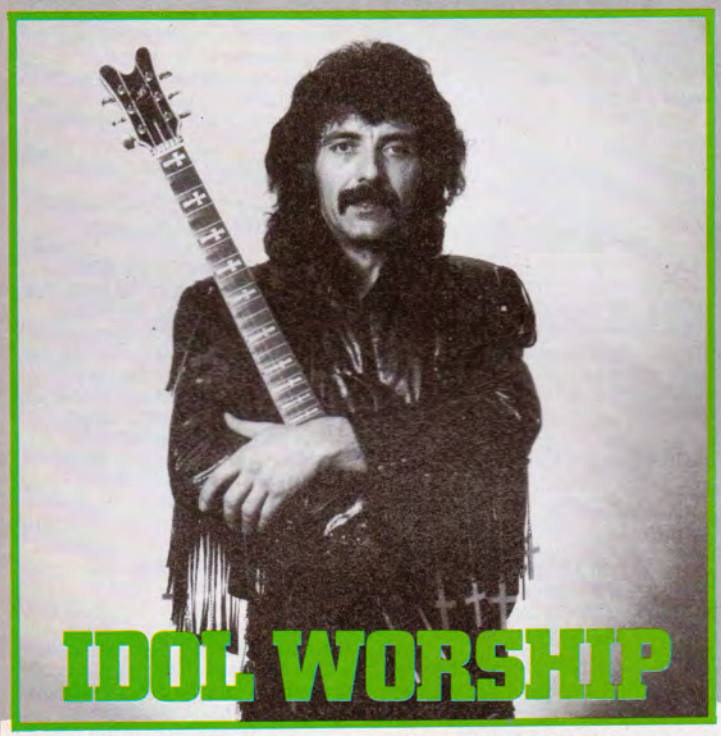
However, the judge did sound one warning note at the end of the case, when he stated: "the legal issue should be resolved in another case".

Biafra's future plans remain unknown. The Dead Kennedys have now split up and his marriage has recently ended in divorce.

■ SEATTLE BAND **Fifth Angel** will re-issue their self-titled debut album through the Epic label in the US during late January.

This will feature a new mix, as well as a complete remastering. However, the LP won't be made available in this form over here.

The first new offering from Fifth Angel under their new, worldwide agreement with Epic is to be a second LP, details of which have yet to be confirmed. Recording should begin soon, though.



IDOL WORSHIP

■ ***BLACK SABBATH*** *will now release their latest album,* ***'Eternal Idol'****, through the Vertigo label on November 16. The full track listing is:*

Side One: ***'The Shining'****,* ***'Ancient Warrior'****,* ***'Hard Life To Love'*** *and* ***'Glory Ride'****.*

Side Two: ***'Born To Lose'****,* ***'Nightmare'****,* ***'Scarlet Pimpernel'****,* ***'Lost Forever'*** *and* ***'Eternal Idol'****.*

The LP (whose sleeve is reproduced here) was produced by ***Jeff Glixman****,* ***Vic Coppersmith-Heaven*** *and* ***Chris Tsangarides****, and was then mixed by Tsangarides. The featured musicians are* ***Tony Iommi*** *(lead guitar – above),* ***Dave 'The Beast' Spitz/Bob Daisley*** *(bass),* ***Geoff Nicholls*** *(keyboards),* ***Tony 'Cat' Martin*** *(lead vocals),* ***Bev Bevan*** *(percussion) and* ***Eric Singer*** *(drums).*

The band are expected to tour in Europe during November/December, although as yet no plans have been announced for UK/shows. The Sabbath touring line-up will feature Iommi, Spitz, Nicholls and Martin plus former ***Clash*** *drummer* ***Terry Chimes****.*

DECEMBER 'DETH

■ *FURTHER TO our story in Mayhem last issue concerning the series of shows set to take place during mid-December at Leeds Queens Hall, it has now been confirmed that there will be a glam rock festival on December 11 (probably headlined by* ***Gary Glitter****) and 'Son Of Acid Daze' festival (headlined by* ***Hawkwind****) on December 12, with* ***Megadeth*** *(lead guitarist/vocalist* ***Dave Mustaine*** *above) playing at the venue on December 13. Further details on the first two dates will be announced shortly. A new Megadeth single,* ***'Wake Up Dead'****, will be released on Capitol Records to coincide with their Leeds date.*

In addition, the full list of ticket outlets for the Megadeth show (priced at £8.50) has now been confirmed. This is as follows: ***2001*** *(Ayr),* ***Odeon*** *(Birmingham),* ***Virgin Records*** *(Bristol),* ***Spiller's Records*** *(Cardiff),* ***Pink Panther Records*** *(Carlisle),* ***Miller's Music*** *(Cambridge),* ***Penny Lane*** *(Chester/Liverpool),* ***Odeon Film Centre*** *(Coventry),* ***Re-Courds*** *(Derby),* ***Just The Ticket c/o Virgin Megastore*** *(Glasgow),* ***Gough And Davey*** *(Hull),* ***Odeon*** *(Ipswich),* ***Cavendish Travel*** *(Leeds),* ***Town Hall Box Office*** *(Leicester),* ***Piccadilly Records*** *(Manchester),* ***New House Music*** *(Middlesborough),* ***Volume Records/Musicbox*** *(Newcastle-Upon-Tyne),* ***Mike Hanley*** *(Newcastle-Under-Lyme),* ***Way Ahead*** *(Nottingham),* ***Keith Prowse/Premier Box Office/ London Theatre Bookings*** *(London).*

WARD WARNING

■ ***BILL WARD*** *is back! The original* ***Black Sabbath*** *drummer (pictured above, left) is currently in Los Angeles working on a solo album,* ***'Ward One'****, his first sessions since leaving the Sabs circa* ***'Born Again'*** *(1983).*

In addition to singing and playing drums, Ward is responsible for all of the lyrics on the LP plus 90 per cent of the music. Guests on the various tracks include ***Ozzy Osbourne*** *(pictured above, right) and* ***Roo Philips (Smokin' Roadie)*** *on vocals,* ***Jack Bruce*** *and* ***Bob Daisley (Gary Moore Band*** *on bass,* ***Lanny Cordola (Giuffria)*** *on guitar and top session keyboard player* ***Jimmy Yeager****, along with fresh faces* ***Keith Lynch*** *and* ***Rob Ridgway*** *on guitar and bass, respectively.*

Production is being handled by ***Peter Kelsey (Elton John****,* ***Weird Al Yankovic****, the* ***Michael Stanley Band****), with recording and mixing taking place at Village Recording Studios and Front Page Studio in LA.*

As yet there are no details available as to which label the album will appear on (and when), or indeed if Bill plans to head out on the road. But two tracks that seem certain to be included on the finished product are ***'Tempest'*** *and* ***'Bombers (Can Open Bomb Bays')****, the latter boasting the poignant line:* 'Might you need somebody who has your mother's eyes and smile/Might you need them, don't blow them away . . .'

Bill Ward is back! Who said run to the hills?!

THE QUEST FOR SUCCESS

'Opportunity Knocks'! Well, not quite, but PAUL HENDERSON finds out from THE QUEST that talent competitions ain't what they used to be . . .

THE QUEST: best unsigned band in Britain?

■ *WITHOUT HAVING even released an album, Merseyside five-piece* ***The Quest*** *are off in November to play at Tokyo's famous Budokan Theatre – the venue for many a band's live album recording, and a major rock landmark.*

Andy Shaw *(vocals),* ***Paul Connolly*** *(bass),* ***Graham Woodcock*** *(keyboards),* ***Andy Coffey*** *(drums) and* ***Andy Bennett*** *(guitar) were one of the seven bands, from around 700 tapes submitted, to get through to play at the final of the British leg of the Yamaha-sponsored International Band Explosion – held at this year's British Music Fair – and were then chosen as winners by a panel of judges that included* ***Bruce Dickinson (Iron Maiden)*** *and* ***Midge Ure****.*

Effectively, that means the judges reckon them to be the best unsigned band in Britain. The major reward for coming out on top is the aforementioned eight-day trip to Japan to compete in the final with other winners from countries around the world. A few days' studio time and some Yamaha equipment have also been secured by winning the British section.

Competitions aimed at discovering good new bands have in the past invariably been a complete waste of time, especially for rock acts. There's always been something about these kinds of competitions that acts like a magnet to the land's no-hopers and yet sends anyone with real talent scurrying away to hide under a flight-case until the whole thing is over and some poor unfortunates have had the 'honour' of winning bestowed upon them. Just entering such a competition often automatically shreds your credibility to tatters. And if you actually end up on the top rostrum, the road ahead is in most cases less likely to be paved with gold than it is to be littered with doggy-dos. Bands who win competitions are very rarely heard of again!

I'd like to think this won't be the case with The Quest. For a band with talent to have got so far already in a competition is refreshing. And as they are a rock band – a good one at that – it would be encouraging to see them become one of the rare exceptions to the rule.

For such a young band – average age 22 and including a guitarist not long out of short trousers – to have the sophisticated writing ability, musical technique and instrumental virtuosity that I detected in listening to only two of The Quest's extremely well recorded songs is quite an achievement.

"Hopefully when we come back from Japan we'll have a few offers on the table from record companies and publishers and we'll pick which ever we think is the best," says Andy Shaw, with that wonderful naive optimism that (unfortunately) soon gets knocked of such young hopefuls as these. But if they were to return to Britain – outright winner or not – to find A&R men camping on their doorstep and contract offers clogging up the letter-box, it wouldn't come as that big a surprise to me. This is a band who deserve to do very well indeed.

PAUL HENDERSON

■ A NEW music venue has just opened in Leicester called Sector 5. The club is keen to hear from any bands looking for a gig in the area. Interested parties should send a tape/biography/photo to: **Sector 5, 46 Abbey St., Leicester.**

■ **HEATHEN** DRUMMER **Carl Sacco** has been forced to quit the Californian Thrash band's ranks due to personal reasons. He's been replaced by **Darren Minter.**

■ LOS ANGELES all-girl act **Vixen** are currently putting the finishing touches to their debut album, set to be released shortly on the Manhattan label. As yet untitled, the band have recorded eight songs with producers **Rick Neigher** and **David Cole** plus two with **Spencer Proffer**. They expect to be touring from mid-November.

■ US BAND **Ampage** are currently recording their debut album, '**School Of Hard Knox**', which should be released through the Asra International label on January 1.

The band's line-up is **Mark Mason** (lead vocals), **Craig Beck** (guitar), **Billy Vaugan** (bass), **Mark London** (drums) and **Dan Ellis** (keyboards).

■ **KING KOBRA** drummer **Carmine Appice** has been keeping himself busy recently by producing local Los Angeles act **NRG**. The group, who are said to be in the **Led Zeppelin** vein, hope to sign a recording deal shortly.

In the meantime, Appice has just finished work on his first movie role. He plays a drummer in a new rock 'n' roll/horror film called '**Black Roses**', which is due out next year. However, none of this extra-curricular activity is expected to affect King Kobra, who are busy negotiating a new recording deal themselves.

Just to confuse the situation further though, various members of KK are taking advantage of this hiatus to hit the road with a temporary offshoot band called the **Bullet** who are expected to play a few shows in the LA region.

■ TYNESIDE BAND **Notre Dame** have just completed work on a three-track demo tape. This is now available in a package with their previous four-track demo at a price of £1.50 (incl. p&p) from: **6 Wilson St., Dunston, Tyne & Wear NE11 9UB.**

The full track listing is: '**Breakdown**', '**Only The Good Die Young**', '**Acid Tears**', '**Dark Side Of Your Heart**', '**Trigger Happy**', '**Mile After Mile**' and '**Signing On**'. Notre Dame will be appearing at Newcastle-Upon-Tyne Riverside on November 11, supporting the **Tygers Of Pan Tang.**

■ **GBH** BASSIST **Ross** was recently injured during the British Punk band's show at the Santa Monica Civic Centre. As a result he will miss all remaining dates on the group's ongoing US tour. His temporary replacement is **Accused** bassist **Alex.**

■ **TOK-IO ROSE** will be releasing two singles during January on an independent label, viz '**Julie-Anne**' and '**Doesn't Matter**'.

■ A NEW Thrash band has just been formed in the Manchester area. As yet it has no name, but the line-up is **Geoff Tatler** (lead vocals), **Daz Sandbach** (guitar), **Dean Quinn** (guitar) and **Paul Hill** (drums). To date no bassist has been confirmed, however it does seem likely that Tatler will occupy this position.

■ KENTUCKY GUITARIST **David La Duke** has signed a deal with Journeymen Management.

■ **PARISIENNE BLONDE** have parted company with guitarist **Will Gonzalez.** They will be announcing a replacement shortly.

■ SCOTTISH BAND **TTPM** are currently working on an album at Loss Studios. This should be released during mid-January in cassette form only on the CCC label.

The LP will feature five tracks and will be titled '**Eleven**'. Among the numbers is to a 14-minute epic titled '**Hiroshima's Looking Hot Tonight**'.

■ TYNE & WEAR band **Flight 19** have parted company with keyboardsman **Mik Fox** and are presently seeking a suitable replacement. Interested parties should send a tape/biography/photo to: **Stephen McNeaney, 73 Chelford Close, Hadrian Park, Wallsend, Tyne & Wear NE28 9YE.** Tel: **0912 340836** (home)/ **0912 795181** (office).

The band currently have a cassette available titled '**One**', which has the following track listing:

Side One: '**The Toybox Murders**', '**Rememberance Day**', '**Into The Blue**', '**Kalahari**' and '**World Of Romance**'.

Side Two: '**2 Weeks 2 Long**', '**Thursday's Child**', '**Chemistry**', '**This Time**', '**Black Stockings**' and '**Through The Night**'.

For further information on this **Steve Daggett/Don Morton/** Flight 19- produced tape is available from the above address.

■ **POST MORTEM** will be releasing their second record, '**The Missing Link**', through the New Renaissance label in the US very shortly. This is a four-track 12" EP, featuring the following tracks:

Side One: '**Caveman**' and '**Organized Crime**'.

Side Two: '**Fetus Man**' and '**Quietus (Charnel House)**'.

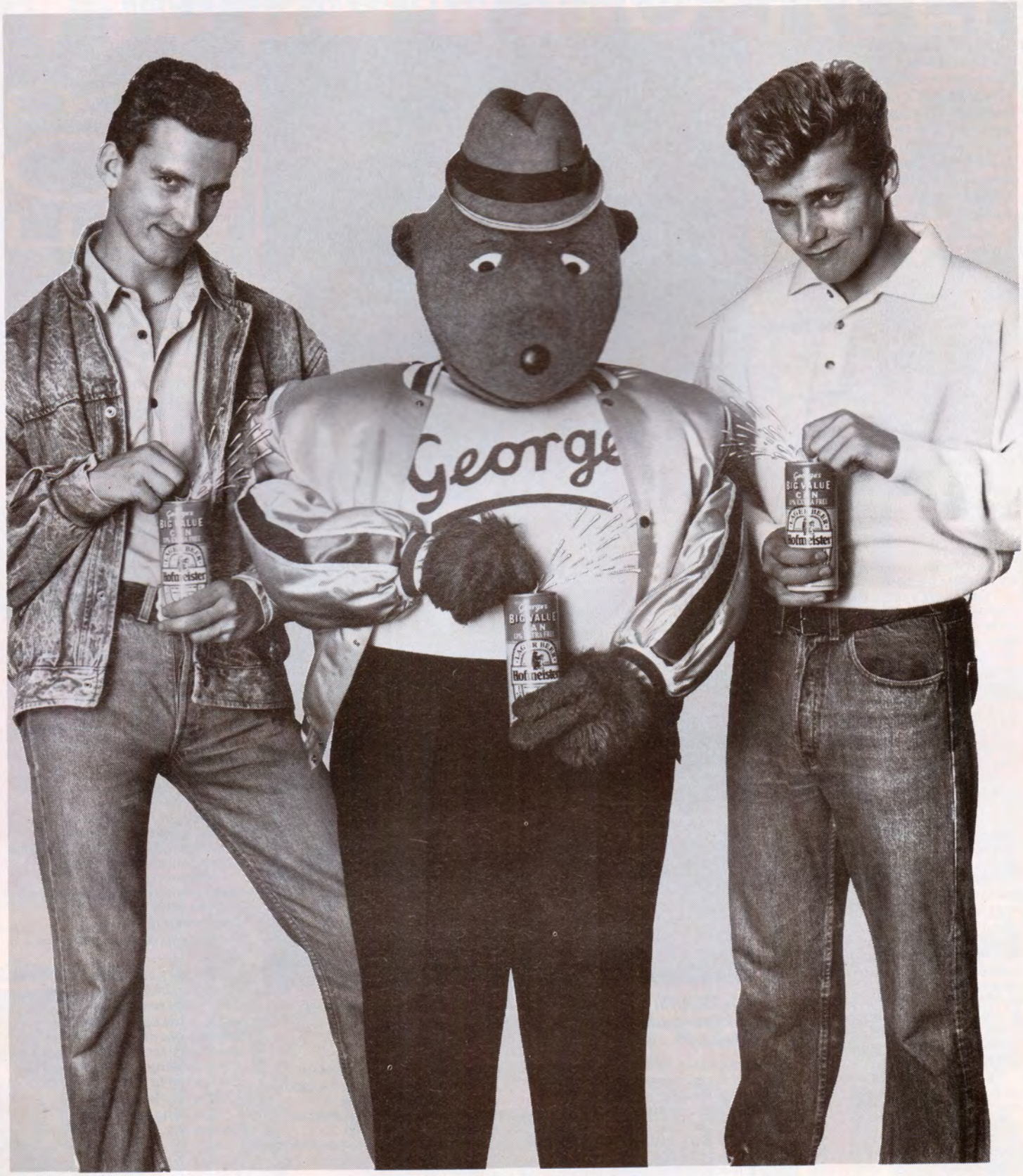
■ **NOEL LIEMANN AND THE BISLEY BAND**, a quartet from the Dyfed area of Wales, have just recorded a four-track demo (titled '**Let's Go To Bisley**') featuring the following songs: '**Universal Woman**', '**She's Always There**', '**Let's Face It**' and '**Wild Days**'.

The band's line-up is **Noel Liemann** (guitar-vocals), **Stephen Galvin** (drums/vocals), **Bradley** (guitar) and **Wilf** (bass). Further information on both this tape and the group can be obtained from: Noel Liemann, **23 King St., Lampeter, Dyfed.**

■ A NEW band has just been formed in the Huddersfield area called **Madison.** The line-up is **JP Chambers** (drums), **Paul Greaves** (guitar) and **Mark Graff** (bass). They are presently seeking a lead vocalist and interested parties should contact **John** on: **0484 603188.**

■ MID-GLAMORGAN band **Pegasus** now have a new line-up. This is **Yobo** (lead vocals/bass), **Steve Evans** (drums), **Chris Harris** (keyboards) and **Phil Walters** (guitar). They intend to release a live demo in time for Christmas featuring the following tracks: '**On The Run**', '**Time**', '**The Feather In The Wind**' plus one, as yet untitled, song.

You'll enjoy qualifying for your free record as much as the record itself.



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WOLF AT THE DOOR

Flying the flag high for 'Scram Metal', Brum-based WOLFSBANE have caused something of a stir with a series of London dates. But why do they want to kidnap Chris Welch? JON HOTTEN buys them a drink . . .

■ *OOHHH!!! THE whole office is coming over all* ***Ray Zell****-ish!* ***Doom****'s awash with spandex and Max Factor,* ***Chris Welch****'s teasing his barnet into a back-combed barrage,* ***Dante*** *and* ***Krusher*** *have been in the ladies' for hours, and* ***Boss Barton****'s been on the* ***Wrathchild*** *blower enquiring about the battletank again.*

And why??

Well, those Zell-blessed 'darlin' detestable scuzz-buckets' (couldn't have put it better myself) ***Wolfsbane*** *are en-route to Spotlight Towers, grooving a well-worn trail down the M1 from Birmingham to the smoke – a journey they've made for some six Marquee slots that've sent quite a buzz around these parts.*

And when they arrive; ***Blaze Bayley*** *(vocals),* ***Jase the Ace*** *(guitar),* ***Jeff D'Brini*** *(bass) and* ***Steve 'Mad Dog' Danger*** *(drums); they come bearing their hot-from-the-studio second demo, slap it on the office stereo, and we sit back and lend an ear to their cranked-up, totally top-volume* ***Van Halen*** *shaded Metal – a style immediately dubbed 'Scram Metal' (a scruff-glam hybrid) by the boss.*

"Yeah, that's not a bad description of us," confirms Blaze when we're safely in the pub, "so long as you stress the Metal. You've got to call yourselves Metal these days, and now it's cool again.

"I mean you can't call us rock, people call ***Michael Jackson*** *rock. You can't call us heavy rock because they call* ***Mr Mister*** *heavy rock.*

"So we're a Heavy Metal band, most definitely.

*"We've come up in the traditional Heavy Metal way; supports at the Marquee, taken all the s**t and as a result we've got our first headline there."*

Which is on November 13. Be there or be . . . somewhere else!

"You have to understand one thing about English audiences," Blaze informs us.

"They'll give you flak just for something to do, they want to be involved.

"The last time we played the Marquee, there were kids throwing stuff just so we could throw it back, and we all had a great time.

*"But when you come over cocky you have to take it. I'm an egotistic c**t, but at least I'll admit it.*

"Singers don't play instruments so you have to have a big mouth!

"I mean, how many singers have you interviewed who are big-headed bastards?"

Umm, errmm, well. Tell us about the new demo lads!!

"Ooh yes! Yes!" croons Blaze, ecstatically. "This time we had a lot more know-how in the studio about using a 24-track recorder, and the guitar was so loud we had to do it from the control room because it was just too loud in the studio."

"It's got a couple of our sleazier tunes on," says Jase, "like ***'Limozine'*** *and* ***'Dance Dirty'****, along with* ***'Killer'*** *and* ***'Loco'****. We may release it as a 4-track EP, or it may come out on vinyl.*

"We're talking to record labels at the moment and we know what we're worth.

"We're not going to sell our fans short by signing a crappy deal. They expect more of us, otherwise they wouldn't support us.

"We want to buy a massive backline of Metal!"

And these boys will definitely be turning all the way up to eleven.

But how do Brummie backstreet boys come to be playing extremely loud songs about limos and things?

"Well, it's extensions of personal experience," says Blaze. "Steve had a crappy £140 van that we used to go to gigs in, and we had 'the limo' sprayed on the back, but we totalled it on the way to Nottingham one day, and smashed up some posh car, too.

"Anyway, you think if you can flash the keys to your Porsche in front of some bird, they're not going to question you, are they? That's the idea that people put over in car ads. And you think, 'Well, one day'.

"They'll never bother asking what your name is, they'll just jump in the car."

But can you see that ever happening to Wolfsbane?

*"It frightens me to think about it, actually," grins Blaze. "We've got so many roots, and we're so dirty, and we don't give a s**t about anything – you can't get any delusions of grandeur where we come from.*

"But I reckon if you work at it, people will get interested and you build on that.

"Bands only fail because they don't try hard enough, or they listen to what certain people say.

*"If someone gives you a load of s**t, you've got to think, 'Well what do they know?'*

"I mean, Chris Welch described me as 'unshaven ugliness'," says Blaze, indignantly.

"One day, we'll kidnap him for that, and hold him to ransom, but how much will they pay?

"How much will they pay for a Kerrang! journalist?!"

Umm, ermm, well . . . This guy does ask awkward questions! Bit of a killer are you, Blaze?

"Actually, the song 'Killer' is about one of my drunken experiences," he replies.

"I was in a real state one night, kicking cars and shouting at trendy bastards.

*"In the morning, when they told me what I'd done, I thought, 'What if I'd had a gun?' In the States, I could've done. I'd've pulled it, and got in real s**t.*

"Anyway, I'm not drinking Blue Label Thunderbird again!"

"We've all got a bit of a deathwish, actually," says Jase.

"The other day, I rode my pushbike into a canal!"

"Hahahahahahaha!!" goes Blaze.

"You've got to print that. What American band can say that? That's real rock'n'roll!"

*"Just the back wheel was sticking out of the water," continues Jase, "and I was lying there soaking wet, thinking 'how am I going to get home without looking a total c**t?'"*

"But Danger is the most dangerous," laughs Jase.

"We did a video, and he went to jump over his drumkit, which he used to do, the stool gave way and he slid down the drum riser and landed on his face, cut his lip and thought he'd broken a rib!"

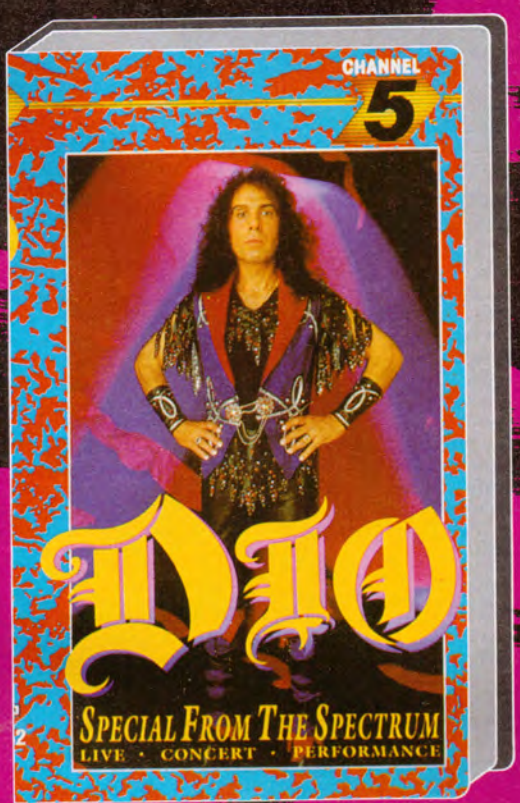
"Yup," agrees Jeff, "if you throw him at someone, they'll die!"

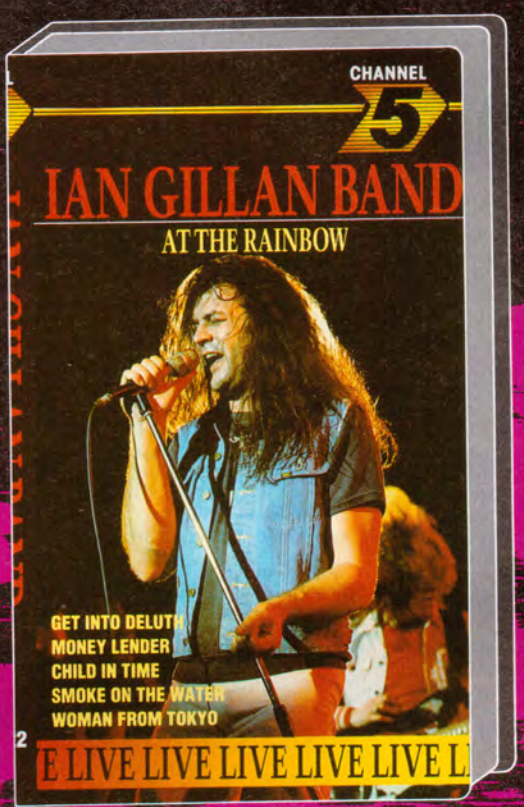
And what American band can say that?

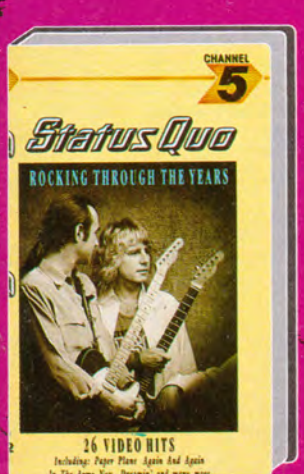
Pic Ray Palmer

WOLFSBANE: "You can't call us heavy rock because they call Mr Mister heavy rock. So we're a Heavy Metal band, most definitely"

VIDEOS TO KEEP FOR UNDER £10







CHANNEL 5

OUT NOW! AVAILABLE IN HIGH STREETS EVERYWHERE

THE DAY OF THE DEMON

Pic Mike Stone

DEMON (from left): John Waterhouse (guitar), Scott Crawford (drums), Steve Watts (keyboards), Dave Hill (lead vocals), Stephen Brookes (additional guitarist for live work – ex-Discharge) and Andy Dale (bass)

Once a band of heavy horror, DEMON 'Breakout' from that misleading Black Metal tag with some masterful melody and muscle. JON HOTTEN delivers only their second interview in five years!

THE DAY of the **Demon**. Rain was lashing the remote hillsides around England's second-highest pub when I first locked eyes with the man who breathed life into the Demon.

I had waited a long time for the moment. Ever since the band's debut album, **'The Night Of The Demon'**, a dark blend of heavy horror and black humour first induced from me a delighted laugh which walked the edges of a scream.

Ever since **'The Unexpected Guest'** LP (their second release) came to call, with its journey to the corners of the mind; since the modern social horror of third album **'The Plague'**; through **'British Standard Approved'** and **'Heart Of Our Time'**, a period of transition after the tragic death of founder-member **Mal Spooner**; and now to **'Breakout'**, undoubtedly their finest achievement yet, melody and muscle allied with apt observations of life in the '80s. Masterful.

And now, **Dave Hill**, vocalist, founder-member and the only man then in Black Metal who can claim to have been arrested in a graveyard at midnight covered in blood and dressed as the Devil, **Steve Watts** (keyboards) and **Andy Dale** (bass) cluster around pint pots as we rap about the highs and lows of the He-Devil, Demon.

The band are only now shaking off the legacy of their early Black Metal days and accompanying image; but anyone with half a brain could hear that Demon would seek broader boundaries for their skilfully woven Metal.

"Yeah, I think we've crossed the barrier now," says Dave. "It has been a problem over the last couple of albums, but we're past that. I've loved everything the band's done. I think we did the Devil stuff proud. We did 'Night Of The Demon' and 'The Unexpected Guest' to prove we could write something of that nature, but this band always had more to offer than that, and I think we've probably proved it. We didn't do it out of sensationalism anyway. We were quite sincere, but we tended to get lost among the 'Satan seekers'. It would have been easy to churn out another ten albums of the same, and have a different costume, but we took the hard way, as usual!"

So that's the Demon past, an old ghost laid to rest. Even so, it's a part of the band's heritage and some of those songs will surface in the Demon live set, even now being licked into shape for a prospective October tour. But the present holds far more interest. Like the latest Demon masterpiece, 'Breakout', just put out on the Clay label.

"When you look at 'Breakout'," says Steve, "it's dealing with horrific subjects. You don't have to write about Devils anymore . . ."

"I agree," agrees Dave. "I find inner city riots far more disturbing than Dracula roaming round a forest. When we did 'The Plague' we moved from folklore to modern day subjects. In the cities, the only way out for a lot of kids is the guitar – to break out. The artwork on the album captured that, it's a very strong image, a kid playing guitar in a breakers yard. Lyrically, we're not trying to be depressing, just street level and honest. We're not trying to preach, just to capture, as a newspaper reporter captures. A lot of major record companies seem to think they know what people down on the street want, and I feel that sitting there, they don't.

"In management and the press now, it seems everyone has to be the same, to hit on a formula because it makes a few pounds. We feel that totally misses the potential we've got. But you suffer for it. This is the second interview we've had in five years! The thing that's pleased me about Demon is the spirit. How many bands could survive five years without press? I've always believed in being honest.

"It seems that in 1987 it's very difficult to sell honesty. Why's that? It's because we've been sold everything else. People want everything they see on the TV. Take **'Life On The Wire'** (the staggering opening track on 'Breakout'). In this country we've got a massive drugs problem, a massive AIDS problem. But the things the adverts never tell you is how bloody great it feels to be high. Don't get me wrong, I hate drugs, but everyone's looking for that little high – that moment on the wire. The problem with the wire is that you have to come down, you can't contain it."

'Life On The Wire' is just one of Hill's sharp observations that gives 'Breakout' an extra dimension. The one comment the band seem anxious to allay is one of preaching or pretention.

"We got a lot of stick for 'British Standard . . . ' being pretentious," says Steve. "But progressive music is about each album getting better and better. People say it's egotistical bulls**t, but you don't have to be somewhere to put an interpretation on it. We're not saying 'this is black and this white', just that this is an idea about that subject. That applies to **'Living In The Shadow'** " (another 'Breakout' monster), says Dave. "I don't know about the Somme, but I saw a TV programme with a couple of guys standing there 70 years on. One was German, one British and they'd fought each other. And they were looking at these acres of crosses with their arms around each other, saying, 'Look at all these people we lost', and they were crying. They'd lost a whole generation and they didn't know why."

"Funnily enough," chips in Andy, "We recorded that song on armistice day. It was eerie at the time, with these TV screens in the studio showing the poppies and crosses."

"The trouble is," says Dave, "that people knock things too much. **'England's Glory'** is a song about the good things in England. Whatever's going on, **Churchill**'s still great, we still won the World Cup, let's chuck all that in a hat and have a party!"

"I think we've got a good album, all we need now is a little bit of luck. A lot of major labels say, 'Love the album, let's just wait and see what the reviews say', so where does the power lay? But let's not forget the people who buy the albums. They're the reason we're all here, and why Demon is still going. We make albums for people on the street, and that's what Demon is about. What we need is a bit of business. I mean after 'The Unexpected Guest', LP we'd pulled in the crowds, it went to 42 in the charts, we'd done two nights at the Marquee. From our point of view we'd done all that we could – we needed the business behind us. We'd done three encores and the next day we signed on the bloody dole! I can remember Mal and I going into Hanley public library and getting out the book of **Samuel Pepys'** Dairy for 1666, with that famous quote about the plague. Millions died and his only reference that year to it was: 'There's something going on on the other side of the Thames. People are dying'. It summed us up. That's when we wrote 'The Plague' (still their best selling album to date and one which got a US release on the Atlantic label). But our spirit's still there, so let's just hope we get a little bit of luck."

And if Demon don't, then that particular Lady will have me to answer to! They've created an album for the '80's in 'Breakout', and if you only buy one album on spec. this year, make it this one. You won't be disappointed.

Demon have been one of our most consistently exciting and thought-provoking rock bands of the past few years, and have been criminally ignored. Let that stop here. Don't break the circle.

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■ THE SOVIET Union, that renowned bastion of Heavy Metal mania(?), has just put out an album by local group **Cruise** on the national label Melodiya. Nothing amazing about that, except that Cruise are Metal and up until now the Russkies have frowned upon this most subversive and decadent of musical forms.

The LP is apparently a year old, but at least it represents a giant step forward. Who knows, maybe we'll have Red Thrash yet. Move over **Metallica**, **Anthrax** et al, cos here comes **Megadethski**!

■ DID YOU hear about the Nottinghamshire couple who recently won tickets to see an HM show? Nothing unusual about that, except that the Smiths happen to be OAPs and they didn't realise they were about to see some Metal!

We're none too sure who the band in question were, but 'tis a shame that it wasn't **Loverbore**, cos then VFTB is convinced that the duo would have felt right at home!

■ THERE'S A war going on in Los Angeles at the moment between **Guns n' Roses** and **Poison**. No kiddin', the kings of sleaze and the monarchs of glam seem to have taken an intense dislike to each other and the results could well be worth watching.

The Gunners began the ball rolling with several comments in the press (including the mighty *K!*) to the effect that they didn't exactly regard **Bret Michaels'** mob as a particularly good band (or words with a similar meaning), and now Poison have replied. Except that the lipstick barons have hit out not with some of the old verbals but with a concerted physical attack on Gn'R's Los Angeles publicity agent.

It seems that they cornered this hapless woman at a recent **Mötley Crüe** show, threw beer all over her and then insisted that she be escorted from the venue (the LA Forum) by suitably muscular bouncers, in *full view* of all other guests on the spot. Apparently, Poison managed to convince the arena's security people that it was Mötley's express wish to have the PR booted out . . . which was far from the truth cos the woman in question is an old friend of the Crüe!

As yet, the Gunners haven't stepped up the war of attrition, but knowing their reputation for enjoying a good ruck we await developments with bated breath. Who needs **Mike Tyson** and **Frank Bruno**, eh?!

"'Ere Dave, don't you ever get any ordinary groupies, then?"

■ **THE GRIP** seem to have incurred the wrath of certain unsavoury people with the recent release of their **'England Your Dead'** EP.

Mainman **Willie** phoned up just a few days ago to tell us that the band had received an 'interesting' package through the post. It consisted of smashed copies of the record plus assorted extreme right-wing messages scrawled onto the sleeve, including threats aimed at the trio themselves.

Honestly, some people can't take a joke!

■ THE PREMIERE of the movie **'Eat The Rich'** (reviewed elsewhere in this very issue) was followed by a big bash at the Café de Paris in London's West End. And not even torrential rain could dampen the spirits of the party revellers, who included **Motörhead**'s **Lemmy** (a star of the flick) and **'Philthy' Taylor**, various members of the **'Comic Strip'** and associated comedians (did we spot **Colin Grigson** taking a night off from the road rigours of **Bad News**?!), plus the usual cascade of hangers-on.

Champagne flowed like . . . champagne. **Mick Wall** managed to stay upright for most of the evening and **Malcolm Dome** spent much of his time denying he was **Rik Mayall** (who?).

KOMIK KORNER

"An Irishman walks into his local newsagent and asks for 450 copies of the morning paper.

"The vendor, puzzled by this request, asks the Irishman why he's buying so many. The Irishman replies: 'The price is going up tomorrow!'" – **John Wetton**

INJECT THE PHENOM

Released two years ago, the first 'Phenomena' concept LP had all sorts of problems, a 'disappearing' label included! However, a follow-up was promised . . . and recently delivered, once again featuring all manner of 'name' players. Will it fare any better? MARK PUTTERFORD isn't sure . . .

TRIPLE IN ORDER: 'Phenomena' vocalists (l-r) Ray Gillen, John Wetton and Glenn Hughes

THE 'PHENOMENA' saga rolls on . . .

It's now well over two years since Tom Galley's imaginative and ambitious project was launched, hitting the headlines like a Mike Tyson upper-cut, but hitting the punters more like a Larry Grayson wrist-smack.

This unique concept album – the supposed prelude to a video and movie of the same name – featured the exceptional talents of Glenn Hughes, Mel Galley, Cozy Powell, Neil Murray, Don Airey and Ted McKenna, and threatened to be a success. But shortly after its release, the record company responsible for the product (Bronze) went bankrupt, leaving a legacy of frustration and bitter disappointment for all those involved.

For Tom Galley, months of litigation ensued. He'd had an agreement with Bronze (based, I presume, on a sneaking suspicion) to the effect that if the company went bust all product he'd done for them would be returned to him. But at the eleventh hour Bronze had sold some of their back catalogue to another company, and although the liquidator did return Galley's material to him, the company that already had its hands on the 'Phenomena' tapes were about to release the album on Compact Disc. Only a court injunction managed to prevent the embarrassment.

And the plot thickens . . .

With the record an unavoidable flop, the movie inevitably suffered a knock-on effect and was put 'on ice'. But all was not lost, as Ariola in Germany had maintained a keen interest in the project and swiftly managed to secure the appropriate signatures. However, as soon as it became clear that the project was going to be too big for Ariola to handle, the parent company of BMG International (Bertelsmann Music Group) took the reins, and . . . well, let's just cut a long story short by saying that 'Phenomena' will now appear on BMG's Arista label in Britain.

THE RESULT is 'Phenomena II – Dream Runner', another fantasy story written by Tom Galley and set to music with the help of younger brother Mel. Appearing on the record are a whole range of top musicians from Glenn Hughes, John Wetton, Ray Gillen and Max Bacon to Neil Murray, Scott Gorham, Budgie's John Thomas, Vow Wow's Kyoji Yamamoto and Toshi Niimi and A-Ha's Michel Sturgis and Leif Johansen. And beyond the inevitable promotion-conscious bias, Tom Galley seems much happier with it.

"Everyone involved with this album was great," he tells me, "they all did more than was expected of them. Everyone took a great deal of care over their individual parts – it wasn't like a session thing where people would walk in and walk out – and the result is a very good album, I think."

. . .Much better mixed than the first one, certainly. I remember being knocked out by the early mixes of 'Phenomena', and totally bemused by the weakness and insipidity of the end product.

"We had no control over it," a disappointed Galley rues. "I mean, you do things how you want to do them and how you think they're best done . . . but at the end of the day you're in the hands of the people whose job it is to market your product, and in this case those people decided to remix the whole thing to make it more poppy. I must admit, I was very upset."

"But this time no-one has told us how it should sound," he continues, brightening up. "In a lot of ways the songs are more commercial, but to compensate for that we've made sure there's more guitar on this album, and the result is something more gutsy and ballsy."

HOW DIFFICULT was it to recruit people to work on this album as a result of scepticism for the whole project?

"Once I'd heard the backing tracks I didn't hesitate to start work on it," says bassist and vocalist John Wetton. "I'd heard four tracks and chose to sing on two of them (including the first single, 'Did It All For Love' – reviewed elsewhere in this issue) because I thought they were great. That's the only criterion for me."

"My situation was basically the same," adds ex-Black Sabbath/Blue Murder singer Ray Gillen. "I heard a coupla tracks and thought they were great, so I jumped at the chance to get involved and work with people like Glenn and John, who I've always admired."

Gillen, at times an uncanny Tommy Bolin lookalike, had just left Sabbath after failing to overcome problems with their management, and the chance to work on the 'Phenomena II' album was "Like someone saying, 'Here's a lifejacket, here's a paddle . . . away you go!'"

"Plus," he adds, "there was such a great feeling amongst everyone involved; we all wanted to impress each other and we all helped each other do the best we could. There were no ego problems at all, and in fact I loved watching each person do his bit. Glenn in particular was amazing, absolutely amazing . . . I really mean that."

"Actually, I had real bad 'flu when I came over for the sessions," Glenn says, on the line from his new home of Atlanta. "When Tom called me up and told me that people like John and Ray were gonna be singing, I couldn't wait to come over. But when I arrived I had this bug and couldn't do as many tracks as I'd like to have done." Glenn, in fact, sings on three tracks.

So what are the long-term 'Phenomena' plans? Well, the plan now is to just see how '. . . Dream Runner' sells, and then if there are enough people interested in it to generate some serious cash injections, there's the possibility that the show might take to the road. "But only if it's a big production to do justice to the kind of musicians involved," Tom warns.

There will, however, be another 'Phenomena' album and the possibility of a further two after that. But again it depends on the success/failure of '. . . Dream Runner'.

And the movie? Galley had been told by the powers that be that pen will be put to paper in a few weeks, but – you guessed it! – it's all very much 'up in the air' at the moment.

HOWEVER, I suggest you view the whole current 'Phenomena' situation thus: it's simply an album of strong, melodic and catchy rock songs that showcases the talent of some of rock's top names. Take it or leave it.

If and when the movie materialises, the more ambitious aspects of the project should begin to gel and the overall picture must then become a lot clearer. But until then, just enjoy the music.

SPIT AND POLISH

VENOM (right) have never been the darlings of the press, but JON HOTTEN reckons that the band who pretty much invented Thrash are deserving of respect; particularly now that the fresh four-piece line-up are delivering a more 'controlled' form of Black Metal

WITH ITS work, for the moment, complete, the snake went to ground. It coiled, whip-fashion, around itself and settled to watch what followed in the wake of its trailblazing. When the time was right, the snake shed its skin and re-emerged, sleek and powerful, to reclaim its rightful place; eyes flashing anger, one single drop of Venom shining like a diamond in its mouth . . .

Venom. Spat like fury from the mouth of Metal in 1980; producing undoubtedly the first so-called 'Thrash Metal' album in 'Welcome To Hell'; developing the ideas until the band became crippled by personality clashes and media derision; then watching a style they'd been instrumental in creating swept away from them by a hungry new wave.

Bowed but undefeated by the departure of guitartist Mantas, in true Venom style they've recruited two to stand in his place. Twice the power. Twice the commitment. Mike H and Jim C have joined with the nucleus of Cronos (bass/vocals) and Abaddon (drums) and recorded a ground-breaking new album, focussing the ferocity of Black Metal with laser precision in a stunning new direction.

'Calm Before The Storm' is muscle-deep in guts and glory; a testament to pioneering British musical spirit. Bite it and believe it.

And if, like me, you'd just spent an afternoon in the company of Cronos and Abaddon, the belief would come easy. They're two relaxed and confident men. So, lads, where've you been hiding for three years?

"We've always known what we wanted," intones Cronos. "That's why there's been no *new* product from Venom – record companies have put out all this garbage, and people are blaming us for it. That's just not what we did.

"At the end of the day, we've got to be proud of what we do. That's why we've been sitting on our arses, waiting for the sound to be right. We've got to be able to put a record out and even if people say, 'That's s**t', we can say, 'Well, f**k you, *we* like it!' It's taken this long, since Mantas left, to get something we're proud of.

"Abaddon connected us with Mike and Jim from various flea-pits and places of worship. We wanted more aspect and width to the band. We did a tour in '85, and we had these two guitarists in to replace Mantas, because he had, erm, 'chicken pox'. They weren't particularly brilliant, but you could hear all the riffs really clearly.

"All of a sudden, things sounded musical, not because we were playing anything differently, but because it had clarity. Mantas used to have a really mushy sound and you couldn't hear what the guy was playing, even though some of the riffs were intricate and 'pretty'. Ha!

"Mike and Jim have had some serious teaching on the guitar, but when it came to showing them some of the old Venom stuff, they were knackered.

"When we realised that Mantas was just sitting on his arse, and he left, we had an army of kids up to audition, but they were all Mantas clones. I mean, why do we need some little Thrasher?

"So we got these guys who were great jazz players, but had never played Thrash in their lives, and said, 'Yeah that's great, but how d'you like this?'"

"THAT'S PROGRESSION," confirms Abaddon. "'CBTS' is still Black Metal. It's not any less loud or heavy, it's just more controlled. The album sort of bites.

"Everything on this album we can reproduce live. All the Venom albums have had keyboards on, but no-one's ever thought that because live it's just dadadadadada, which is fair enough, but now we can do them live, keyboards and all.

"Mixing down in the studio is a real problem for us. There's so much fury and anger that has to be held back. You have to turn it into a listenable thing."

"With this album, we thought, 'Let's go down to the smoke (New Marquee Studios) and spend a load of money, get drunk,'" says Cronos. "But we ended up recording 14 tracks in a day. That's when we started liking ourselves again.

"But we still need to do more, it's still not as powerful as when we play live. It's called 'Calm Before The Storm' because our past was the calm, and this is the storm! If you thought we were wild then, check us out now.

"As you get on in this business, you get better. You learn the whole time. For me and Abaddon to go to a Slayer gig, it's piss boring, because it's like listening to 'Welcome To Hell' again. There's no imagination, and complete tunnel vision. David Bowie never stuck to a trend, nor did any of the greats, so there's no way we will."

Ah, I'm glad you raised the point, lads. Listening to the early albums there's no doubt in my mind that Venom were the first band to perform in the so-called 'Thrash' vein. Were you pulling the bandwagon everyone ended up on?

"There's a lot of bands who originally sounded and looked like Venom but now they go, 'Oh no, we're nothing like Venom, we're not'," says Cronos. "But I've seen a magazine picture of Dave Mustaine (Megadeth) and James Hetfield (Metallica) with 'Welcome To Hell' t-shirts on. Ha!"

"The best one is that prat out of that Swedish band," laughs Abaddon. "Quorthon, or something, in Bathory. He even looks like Cronos! It's totally ridiculous. It's like when the Beatles started, loads of bands suddenly sprang up doing the same thing. It just shows we've got something people want.

"Slayer are infinitely better than Metallica live, because they're a live band, but there's no doubt that we were doing it first.

"But none of that matters now. We know we were the first, so there's no point in bloody crying about it," continues Abaddon. "We don't sit around and put on the first album and go, 'Yeah, we were great'. The new LP is the one for us now. It's from the heart, it's real and we mean it."

"If you look in the press recently," says Cronos, waving a copy of a rival publication under my nose, "there's been no reviewers going, 'Yeah, this is it', about new Thrash albums. Have these bands run out of ideas or what? They've nicked all of our ideas, played them to the full and made a bit of money out of it, and now they've run out of new things to say. They're just waiting for our album to come out to get some more!"

STRONG STUFF indeed, but as Abaddon points out, if you want to argue, go up and talk to the band face to face, they won't back away. Controversy is no stranger to Venom. The name seems to attract praise and derision in equal measure.

"Well, I think that Venom are very recognisable," explains Cronos. "On 'Black Metal' there was some bluesy stuff, and on this album there's 'Muscle', which is a bit funky, but people will still know that it's Venom. The same DJs who wouldn't play Venom then won't play Venom now. For some reason, there's stuff in our music some people don't like."

"If we got in a top producer and got him to do a pop mix, it would still go 'aaarrrgghhh!' It's got an annoying quality that's absolutely wonderful!" says Abaddon.

"I think it all started when Mike Read played 'Warhead' on the Breakfast Show on Radio One," says Cronos, laughing at the memory. "Tommy Vance said he'd give £100 to charity if he played it. In the end, they got people phoning up and offering money for them never to play us again!"

But then Venom have always been about breaking fresh ground, and what's rock 'n' roll about if not breaking down boundaries? That's something a lot of people will never like. Venom have been taking them down in Brazil (boundaries that is!) and, by the time you read this, in Japan too.

"Brazil's an incredible place," says Cronos. "But I'd like to set the record straight about one thing. There was some strange thing in the press about us playing to two people or something – rubbish!

"It was like 25,000 a night, all going mental. It's like a religion to them. If you go out in the streets, you get mobbed, not just us, *any* band.

"And apparently Japan is sold out already. We'll just have to get there and see what happens. When we get back, we'll be arranging our full world tour for next year."

That's the first time we'll get to see the new-look Venom in a live setting over here. Be there, cos I'm sure the boys can't wait to put the live show where their mouth and their album is. But for now it's down to Venom's wondrous PR Carmine to ask the question of the day.

"D'you boys ever drink Newcastle Brown Ale?" she asks, smiling sweetly.

WOOOAAAARRRRRGGGH!

VENOM (l-r): Abaddon, Jim C, Cronos and (relaxing!) Mike H

Pic Ray Palmer

ROADRUNNER RECORDS PRESENTS

GUITAR HEROES

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CURRENTLY TEARING UP THE L.A. CLUB CIRCUIT RACER X ARE AN AGGRESSIVE HEAVY METAL BAND WHO POSSESS AMAZING INSTRUMENTAL VIRTUOSITY. THEY PLAY FAST AND HARD, AND THAT'S THE WAY THEY LIKE IT.

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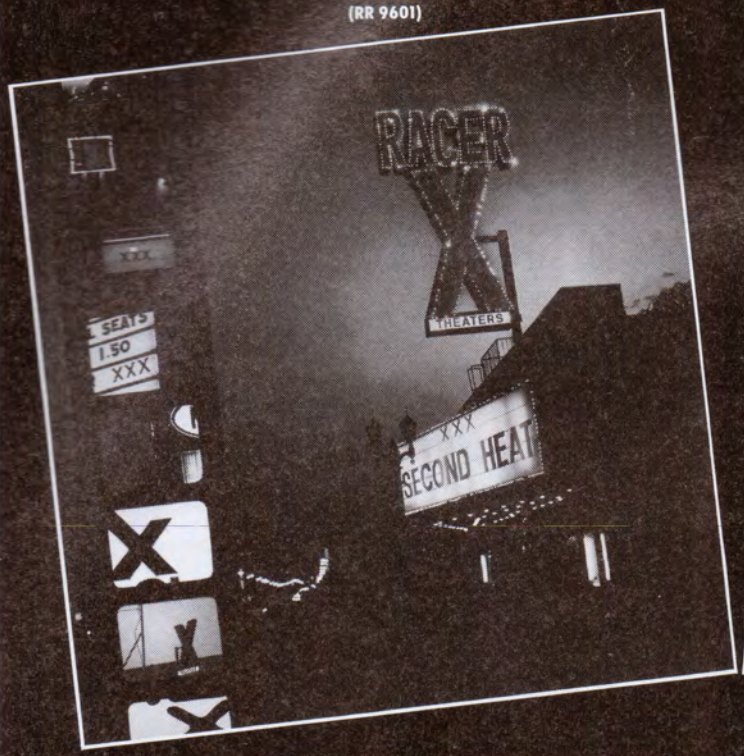

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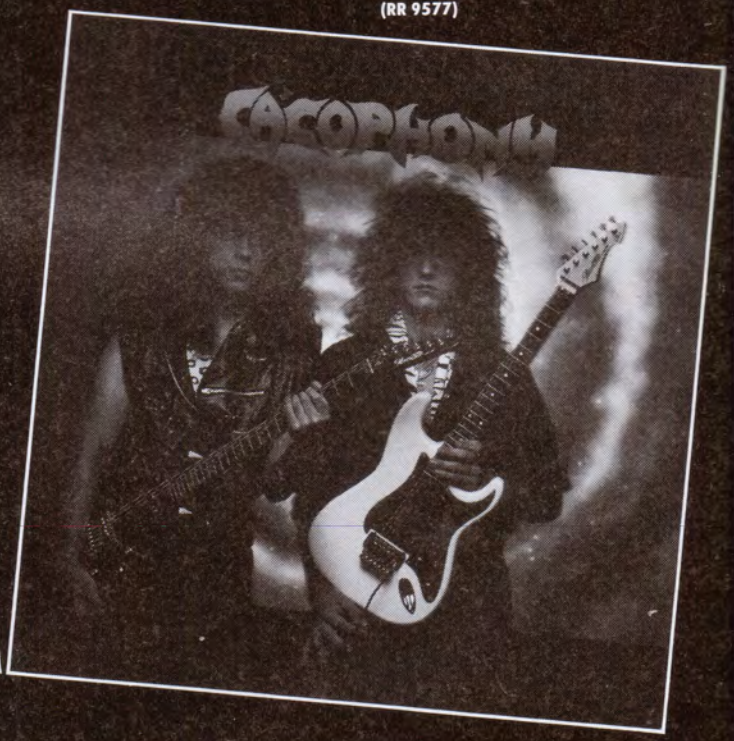

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REKORDZ

SILENCE SHATTERED

SILENT RAGE: 'a party band with the tunes to stay in your mind long after the hangover'

SILENT RAGE
'Shattered Hearts'
(Chameleon CHLP 8611 import)
KKKK

LOOK, I'M fed up listening to so-called AOR/pop-rock bands who sound like the average can of hairspray – containing no substance, are lightweight and likely to have their gently teased melodies dissipated by the merest of breezes. There is little about the likes of certain highly praised acts in this genre that is left in the air once the record has stopped spinning. It's all so limp, as the actress said to the bishop!

And then along comes a band like Silent Rage who show how it should be done. Hailing from Los Angeles, this quartet recently walked off with second prize in a local radio talent competition. No, don't laugh cos that's how Bon Jovi got started, and I wouldn't mind wagering a few stale peanuts on this lot also going a long way down the line.

The first thing that strikes home is the fact that *anything* strikes home! No, really, after being cossetted by so many inconsequential AOR releases that set out to caress and end up sending you to sleep, it's a positive pleasure to hear the guitars of Timmy James Reilly and Mark Hawkins really given the space to let rip and tear a few sheets off the pad. They play with fluidity, melodic intent . . . yet certainly don't spare the rod into the bargain – the way that a good guitarist should always sound. On top of this the drums of Jerry Grant eagerly pound out their message, with little time for frills or dainty fills. He's out to butcher and bleed, as is bassist EJ Curcio, the final lynchpin in the operation.

Of course none of this would matter if the vocals fell flat, but Reilly comes roaring through with a style so redolent of classic Dave Meniketti (Y&T) and Paul Sabu . . . Yep, *now* we're talking, now we're getting to the bottom of the package, 'cos Mr. Sabu (among the most underrated and most talented all-round musos in the world) is himself involved on this project. Very involved. Not only has he produced the LP but also had a hand in writing some of the songs and I'm certain he guided the arrangements as well. But this is all to the good, cos if you're gonna have someone with as much to offer as Sabu on your team you might as well let him run with the ball.

Sabu certainly helps SR touch down on several occasions as well. The opening, cadillac-upholstered anthem 'Rich, Young & Pretty' (recently used on the soundtrack for the movie 'Million Dollar Mystery') really grooves right into gear, with its coltish teen topicality (rich young Californians out for a good time) and highway sunburst sensuality. It's an immediate winner and sets up the rest of the album superbly. 'Rebel With A Cause' slows the pace a mite and allows for the introduction of a more plaintive, brooding style. 'Shattered Hearts' is the ballad to burst your heart and flood the stereo in tears. The bronzed an' rippling 'Sarina' ups the tempo and pouts like a panther at the wheel of a Stingray in satin an' sequins. 'Fight For The Rock' is the obligatory dumbo track, a good enough flurry of fury, but with little to commend it in the overall context, save for Reilly's frenetic solo.

Side Two continues the general good works. 'Make It Or Break It' is the current single, full-bodied and with a chorus enlivened by an undercurrent of well-formed keyboards and an overall buoyant atmosphere. And so it goes on through 'Goodnight Lorraine', 'Wanting You', 'She Can Shake It', 'You're Not The First One' and 'Some Kind Of Woman'. So, go on, discover a party band with the tunes to stay in your mind long after the hangover. They've the power, the songs, the musicianship and, judging by the photo above, the perms to make a big noise. Sooner them than the Loverbores of this world.

MALCOLM DOME

DUMPY'S RUSTY NUTS
'Get Out On The Road!'
(Metal Masters METALP 118)
KKKK½

BELLY SLAPPING, smoking joss sticks, woofs and torn trousers are just some of the delights on Dumpy's latest album.

The king of the festival and club circuit who always goes down a storm with his faithful fans had had difficulty in the past transferring his 'live' appeal to record, and this album is essentially the sound of a punchy, rocking three-piece in action, without too many frills, beyond the roaring of motor bikes and the judicious use of effects. The highlight is Dumpy's frantic, bluesy guitar typified by the solos he turns in on the hard riffing 'Get Out On The Road' track. Dumpy likes to delve into Hawkwind territory and there is a cut called simply 'Hawkwind' with Dave Brock guesting on synthesiser which is a tribute to the golden hippie era. 'Snibob' is a fine instrumental with Dumpy creating sheets of sound and lots of electronic effects, produced by Roger Bird on audio generator. There is a live version of 'Come On Everybody' from the Cartoon in Croydon, Mick Kirton (drums) and Graham Le Mon (bass) giving sterling service, but the guitar tends to dominate all the tracks, and really the rhythm section should have been tighter, harder and more prominent in the mix.

Nevertheless the material is generally excellent and 'Angel' an uncharacteristic ballad makes up for a rather ordinary version of Chris Farlowe's 'Out Of Time'.

Once again 'Angel' needs more John Bonham-style drumming behind it to add drama and punch, but there's nowt wrong with 'Hawkwind' which has a wonderful voice of doom style chat, and suitable freak-out guitar ravings. The album reaches an explosive 'Masters Of The Universe' style climax and then Dumpy takes us out with a few de-tuned snatches of the dreaded 'Harry Lime Theme'.

Now with a few million dollars and 'Mutt' Lange at the controls, this could have been a truly mega album.

Within the limitations of a tight budget, and Dumpy's bizarre sense of humour, it's a minor classic.

CHRIS WELCH

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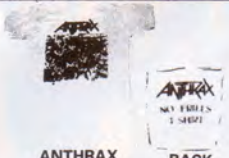

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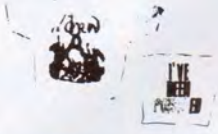

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NIGHT FEVER

MICHAEL MONROE: claws in, darling!

MICHAEL MONROE
'Nights Are So Long'
(Yahoo LP 105 import)
KKKK

BACK TO Mystery City? No way, Hosé! This little space angel is on cloud number nine kickin' all hell out of his harp! 'Nights Are So Long', in its sublime basicness, rocks closer to my doorstep than Hanoi Rocks ever did. Granted, they were rock 'n' roll, but their music sure went up around the bend. More changes than a Danny La Rue dress rehearsal . . .

Anyways, boppers, let's skip the large portion of this strawberry gateau – comprised of covers (check out Mayhem 153) – and sink our pearly whites into the important slice; the Monroe-penned originals, which are . . . er . . . the icin' on the cake.

The cry-tough 'Can't Go Home Again', a song for a rock 'n' roll desperado who's gotta keep mooovin' on. 'Too Rich To Be Good', which is lasciviously bitch, bitch, bitchy: '*You sell your soul for wealth and fame, you can never buy it back again*'. Ooh, claws in, darling! And surely not a spit at one Andy McCoy? Naw, Michael's far too sweet a guy. And closer 'Keep It Up', a swashbucklin' rave-up, which rhymes 'limousine' with 'magazine' – so it's gotta be the business! And this and Mr 'Whitey from Blighty', Ian Untah, doin' his very best Jerry Lee all over the gaff. A killer.

Now if young Michael had had the confidence to splatter this with all his own material, we could be lookin' at a coveted, blockbustin', full Five-K rating. As it stands – this is the perfect companion for that private party you've been promisin' yourself. Eat it and smile.

RAY ZELL

P.S. Will someone please release this album over here?!

RACER X
'Second Heat'
(Roadrunner RR 9601)
KKK½

AND THEY'RE off! Blimey, the resurgence of interest in fast guitar playing is getting completely out of hand. Just when you thought that you'd heard the last word in tit-for-tat fretboard bravado along comes yet another contender for superhero status.

At just 20 years old Paul Gilbert is a very dangerous man indeed. Speeding across the neck of his customised Cherry Red Ibanez guitar, you'd hardly think that his playing was physically possible without the aid of added studio techniques or simply a speeded up turntable. He's fast, furious and utterly fearless, completely in love with the sound of his own high pitch squeal, and enough in tune with the scene to realise that the key to bigger success is to combine serious guitar playing with good songs.

Yup, Paul Gilbert has twisted his fortune in the direction of a bona fide band, picking up bonus points where instrumental purists like Tony MacAlpine have fallen flat on their face.

With Racer X, Gilbert has injected his career with a healthy amount of commercial accessibility, combining cranky pedal to the metal fretboard acceleration with an impressive array of songs. It's a good move – one that should pay some hefty dividends in the long run – but there's an annoying tendency here for material of, er, the filler status to infiltrate on more occasions than I'd really care to mention.

Tracks like 'Sacrifice', the lead-off cut, and 'Heart Of A Lion' are certainly brimming with guitar histrionics but tend to fall flat on their faces when placed against the best material.

Which is? Well there are three dynamite tracks that will simply stun you into submission, and here I'm talking about 'Hammer Away', 'Living The Hard Way' and 'Lady Killer'.

Imagine a wild 'n' vicious Van Halen circa 'Women And Children First' with twice the amount of guitar shoved into the grooves, or maybe a supercharged version of Keel.

A good strong sound with obvious fine tuning by Gilbert overriding his debut album considerably, viz the improved vocal capabilities of Jeff Martin together with new members drummer Scott Travis and second axemaniac Bruce Bouillet, who really has his work cut out complementing and competing with boss Paul.

Man of the moment certainly, but heads are gonna roll when the next new guitar master brings out an album. Am I referring to late starter John Norum? Stay tuned!

DEREK OLIVER

CHER
'Cher'
(Geffen WX 132)
KKKK

CHER HAS a special voice, and one that needs special treatment. Since her earliest days when she was teamed with Sonny Bono, she has been making consistently good records, and one of the greatest hits from those days of Sonny & Cher is featured here in a revamped version.

'Bang Bang' was a Sixties classic and she has been urged into a remake by some very heavy friends: Jon Bon Jovi and Richie Sambora no less, who have produced some of the tracks, and also written some of her fresh material like 'We Sleep All Alone'. This is an exceptional ballad not so far removed from the sort of stuff Bon Jovi themselves play in more mellow mood.

It's good to hear some intelligible lyrics too, which Cher delivers with emotional, bell-like clarity. Several other songwriters have been called on to help fuel Cher with the best possible material, including Michael Bolton who contributes 'I Found Someone', 'Working Girl' and 'Hard Enough Getting Over You'.

Other help comes from the remaining Jovis on the tracks 'Bang Bang' and 'We Sleep All Alone', where Tico Torres (drums), Alec John Such (bass) and David Bryan (keyboards) all lend a hand, while Sambora himself also strums a note or two. Joe Lynn Turner adds backing vocals to 'Bang Bang', and Bonnie Tyler helps out on 'Perfection', a track co-written by Desmond Child.

Lastly, Peter Asher (of Peter and Gordon '60s fame) produced 'Dangerous Times'.

There is quite a lot of heavy guitar between the piano strewn ballads, but this is very much an AOR album, ideal for CD owners and Wimpwire devotees.

CHRIS WELCH

DAVID T CHASTAIN
'Instrumental Variations'
(Black Dragon BD 029)
KKKK¼

IF GUITAR heroics are your tipple, David Taylor Chastain is one of the best barmen in the business. And 'Instrumental Variations', his 674th album this year, is like a month-long bender that's guaranteed to have you wake up in the gutter vowing never to touch a drop again . . . 'til the next day!

Yup, this is an album that could either inspire young guitarists or totally destroy their confidence with any one of a hundred dazzling and devastating runs. It's an aural portfolio of Chastain's remarkable talent that sucks orchestral, classical and jazz-fusion-type influences into the whirlpool created by the man's blurred fingers and whips them all up into a lather of extraordinary texture and tang. It's Chastain pleasing himself as he doodles with power and purpose to his plectrum's content, unhindered by vocals and other pesky pieces of commercialism, free to show off as much as he damn well wants.

And yet this is a perfectly valid and easily forgivable ego trip. Chastain has much more to offer than the mindless, million mile-an-hour muck that anyone with spandex strides and a scarf around their knee can play. His work has depth, emotion and soul, and you're still picking out new licks and 'fills' after umpteen plays, such is his subtlety.

Chastain has an imagination which easily matches his industry, and thus even though he may seem to release an album a week, the quality of his material is rarely compromised. Pretentiously titled they may be, but tracks like 'Capriccio In E Minor', '18th Century Inamorata' and 'Project 107: Code 3X' are works of Metallic art, cleverly structured and, natch, soaked with the spray from numerous cascading solos which tear from speaker to speaker until your wallpaper curls at the edges and the artex on your ceiling cracks.

This really is the stuff to put a sock in the mouth of your snooty school music teacher. Cultured Metal with an IQ of at least 200 that may owe more to years of boffin-like study than a few joints and a crate of Special Brew, but which still sticks a size ten cowboy boot up your jacksie at every opportunity. Give it a go.

MARK PUTTERFORD.

SADO
'Circle Of Friends'
(Noise International N0091 import)
KKK½

SADO FIRST kame to my attention via the now departed Paul Suter back in 1984. He raved about their debut album 'Shout' (Noise N0011) klaiming that they were the German equivalent to the Tubes! But when I finally got a kopy of the said opus myself it soon bekame very apparent why dear Pauline was so into the band – WOMEN! Lots of them struttin' all over the shop half naked! Yer see folks, SADO was a live sex show, and being from Berlin certainly helped matters – anything goes in that sin city, and anything and everything went on in a SADO show.

Everything seemed to be going fine in the SADO kamp until they ran into serious 'legal problems' which seem to have taken forever to sort out, but here we are at least three years later with new outing, 'Circle Of Friends'. The first thing I noticed was that only singer Andre Cook and skinpounder Matti Kaebs survived those legal headaches. In kome CF Brank, formerly of Grave Digger on bass, and on geetar, Simon D'Brouier and Alexander W. Reich.

Musically speaking it has to be said that I preferred 'Shout'; there's nothing on 'COF' like the klassik 'Death', a six-minute *tour-de-force* if ever I heard one. However, that said, we do have a follow up to 'Amerikan Hero', as he's now bekome an 'Amerikan Gambler'. The title kut boasts some delightful Oliverian approved keyboards, and 'Obscene Rock'N'Roll' is rather Accept-like, while Brank brings his Grave Digger influence to bear on 'Thanks Given'.

Yeah, 'Circle Of Friends' is a good album, but I know it koulda been better.

I kan't wait to see their 'live show' – bring on the gals!

XAVIER RUSSELL

CANDLEMASS

NIGHTFALL

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What I find exciting about this band most of all is their ability to play Metal so powerful that any genuine H.M. fan cannot fail to succumb to their charms – **"Nightfall"** is a truly devasting release, *Bernard Doe, Metal Forces* ***99 out of 100***

This is destined to become the most remembered Metal LP of '87, and will go down as an alltime H.M. Legend, *Dave Reynolds, Metal Hammer* ***7 out of 7***

Try and imagine, an explosive combination of the three greatest real Metal units the world has ever witnessed **VIZ** Black Sabbath, Judas Priest and Manowar. Candlemass are the most powerful Power Metal band I've heard for some time. *Derek Oliver, Kerrang!* ***4½K***

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TESTAMENT
'Live In Eindhoven' (Megaforce/Atlantic K7802261)
KKKKK

TO KOINCIDE with their current (and first) UK tour with Anthrax, Testament bring you their 'Live In Eindhoven' five-trakker! And after hearing the five kuts in question it was quite easy to see why they stole the show from headliners Stryper at the Eindhoven show earlier this year – sheer klass; power and musicianship won the day for Testament, even though it was pissing down with rain when they were on!

No doubt most Testament 'Die-Hards' will already have 'bootlegs' of this legendary show, but if you want a klassy rekording then you've kome to the right place. What we have on offer here is four kuts from the 'Legacy' album and a previously unreleased kut 'Reign Of Terror'. But don't be fooled into thinking that this is a new Testament song, it does in fakt date back to 1985 when Testament were still kalled Legacy (konfusing innit!) although it has to be said the 'all new' version is a lot 'beefier', and Chuck Billy handles the lyriks far better than his predecessor Steve (Zetro) Sousa, who's now in Exodus, of kourse.

Chuck also seems to have a passion for BEER! Evidence of this kan be found at the beginning of 'Over The Wall' where the great man is heard to utter these delightful lines (and I quote): "I see a lot of f**king people, but I see only one f**king BEER! Let's see some of those BEERS, you people make sure you buy some BEERS and party with US!" Then it's just RIFFS, RIFFS and more RIFFS, with the odd throw-away line from Chuck like: "Mosh" and "F**k The Rain". Great Stuff, kan't wait to see 'em on the Anthrax tour.

XAVIER RUSSELL

DEATHROW
'Raging Steel' (Noise International N0081 import)
KKKK½

WELL DEATHROW certainly won themselves a whole army of new fans when they went out with VoiVod and Possessed on the legendary 'Hell Komes To Your Town' tour last year, and I'm sure they're gonna pick up a whole load more with this here 'Raging Steel' album, coz the lads have kome up with a good'n. Indeed, they're an A&R man's (Hi Derek?) dream signing, only Deathrow didn't need to brown-nose their way into a rekord kompany, cos Kreator helped get them the deal!

Deathrow's debut album, 'Riders Of Doom', which was later retitled 'Satan's Gift' to keep the Yanks happy, was a well-in-order debut, reeking of Metallica here and there, but there were still enough original ideas going on to keep the Frasher happy and not kry "Rip-Off!" However, there's still the odd Metallica lick in evidence, like on 'Beyond On The Light', but elsewhere it's all new exciting Deathrow.

Thomas Priebe (guitar), Milo (no, not the drink you fools, bass and lead vocals), Markus Hahn (drums) and Sven Flügge (guitar) have obviously taken a lot more kare on 'Raging Steel', the musicianship has inkreased 100% and so has the songwriting. Pick of the krop has gotta be 'Scattered By Wind' (no hurrikane jokes please!). Thomas Priebe and Sven Flügge really do kome up with some neat and intrikate riffs, playing very fast but never getting messy. And even Milo's normally gruff voice has gotten tuneful; just listen to 'Dragon's Blood' and you'll see what I mean, hell it's very OPERATIK in places!

My other fave is 'Mortal Dread' – pure klass this 'un, more time changes than British Rail – chug, fast, chug, fast – all very gloomy and doomy – triffik stuff.

Yeah, Deathrow certainly live up to their name, and if you kan keep up with them then they're definitely worth investigating.

XAVIER RUSSELL

TESTAMENT: beer drinkers 'n' hell raisers

LITTLE ANGELS
'Too Posh To Mosh' (Powerstation AMP 14)
KKK½

THIS IS a holding operation. The band's on tour and there is a need to get some product out to maintain the Little Angels' profile. So, rather than sticking out an all-new three-track single, Powerstation (who also manage the Scarborough quintet) have opted to combine those four cuts put out earlier this year as a 12" EP under the banner of 'Little Angels 87' with a trio of newies, viz 'Too Posh To Mosh', 'No More Whiskey' and 'Down In The Night'.

'Too Posh To Mosh' is thus a mini album and really does encapsulate what makes the Angels so special at the moment. It oozes with a warmth, effervescence, raw naivety and pounding energy, more than making up for any lack of production sophistication and musical subtlety. You should already be familiar with the quartet of previously released numbers (if not, *why* not?), but what of the others? Well, they're all established stage faves that span the gamut of Little Angels' talents.

'Too Posh To Mosh' has a beautifully infectious hookline and some sparkling honky-tonk rhythms (even if at times the arrangement is a mite clumsy). 'No More Whiskey' is a bursting, bustling rollicking stormer, whilst 'Down In The Night' strolls along a crisp promenade of hardened British steel.

In years to come *when* (note the definite angle here) Little Angels secure a major deal and go on to achieve international fame, they'll doubtless look back on this debut release as somewhat blessed with enthusiasm over technique, but it'll never embarrass 'em cos it does show why so many are currently claiming that great things lie ahead for this fine hard rock outfit. Go to it fellas, the world awaits. MALCOLM DOME

AD NAUSEAM
'The Greatest Show On Earth'
(Crystal Records mini-LP CRYSTAL 19)
KK3/4

OI POLLOI
'Unite And Win'
(OI! Records OIR OI1)
KK3/4

CIVILISED SOCIETY?
'Violence Sucks'
(Manic Ears ACHE 6)
KKKK1/2

FOUR YEARS on and Ad Nauseam have finally come up with the sequel to their mucho bought 'Brainstorm' EP. However, whilst all around have made the most of the last four years, in truth spiky quintet Ad Nauseam – despite a major overhaul of band personnel over that period – have moved on very little.

In '83 their material was as angry and aggressive as anything else around, but in '87, with the likes of Metallica and Slayer ever expanding the genre's boundaries, Ad Nauseam are sounding increasingly safe, making more like a fuel-injected Discharge than any of their upmarket peers.

Part of the blame for that, however, can be laid firmly at the door of the rusty, corner-cutting production.

Far from the so unrepentant, persistently ruthless barrage of Ad Nauseam's live show, 'The Greatest Show On Earth' does them little justice, serving more to underline the band's faults than emphasise their strengths.

Similarly dated (although still musically enjoyable) are Scottish skinheads Oi Polloi, who are very probably at this moment holding their heads in embarrassment at the thought of appearing in these pages.

A huge step from the Big *K!*'s usual weather-beaten path, this Edinburgh-based crew hark proudly back to the days before Punk had begun to take complex Metal ideas on board, dispatching an almost forgotten brand of rabble-rousing noize, and taking in the Sham 69 maxim of blessing every rant with a terrace-worthy chorus.

However, it's their mostly obvious, sometimes contradicting and far too parochial lyrics that cause me concern.

On the 'plus' side, the band are patently anti-racist, yet all too often their lyrical approach merely furthers the widely held misconception that all skinheads are mindless hooligans. One minute Oi Polloi are preaching *'don't fight'*, the next they are inviting you to 'Kill The Bill', *'smack the pushers'* and give *'the boot'* to 'Commies and Nazis'.

More sound lyrically and far better musically are Yorkshire quintet Civilised Society? Their second album, 'Violence Sucks', marks a pretty hefty shift of musical environment, moving from the extreme Hardcore of their 'Scrap Metal' debut to their current, more accessible Metallic middle ground.

Indeed, riffs with a handshake like steel and solos that could split an atom dominate the album, with only the twin vocals of Bev (who sounds uncannily like Siouxsie) and Hammy to remind your ears that this isn't the standard Metal beast you've got chained to the turntable.

'Fireball Finale' could be prime Anthrax, 'Free The World' was obviously tailor-made to skank to, 'Epitaph' shows they haven't lost any of the speed that highlighted their debut album, whilst the beautiful guitar work on 'Tooth And Claw' and the synth on 'I Can Be Free' proves that Civilised Society? have little intention of playing it safe.

But most importantly, for HC purists at least, the band's new musical approach hasn't sparked off a warehouse sale of their beliefs, the lyrical side of 'Violence Sucks' being every bit as potently relevant as its predecessor. The damning condemnation of both violence and atomic power . . . society conditioning its population to ensure its own continuance (a subject close to my own heart) . . . the destruction of the world's forests and the resulting ecological backlash . . . South Africa . . .

Whatever your politics, 'Violence Sucks' must surely be one of the most positive and vibrant Metal releases for quite some time.

Can your record collection survive without it?

PAUL MILLER

LION
'Dangerous Attraction'
(Scotti Brothers Records BFZ 40797 import)
KKKK

LION ARE a four-piece outfit, based in Los Angeles, and fronted by roving Scotsman Kal Swann.

Swann, you may recall, was one-time lead vocalist with NWOBHM stalwarts Tytan.

The first Lion release, 'Powerlove', was by all accounts a sadly limp affair.

The Japanese apparently loved it, but they love anything, don't they?

Understandably the album took a swift nose dive to the bottom of the pile . . . which brings us to the present day, and Kal 'n' Co's second expedition into the treacherous Metal jungle.

On 'Dangerous Attraction' the band have sunk their incisors into some substantially weighty songs (written predominantly by Swann) and drawn a considerable amount of creative blood.

The material is standard Wimpwire fare shot through with hefty chunks of Scottish grit, courtesy of Swann who sounds like a cross between Graham Bonnet and David Coverdale, and thankfully physically resembles the latter rather than the former!

Far too many Wimpwire bands seem to believe that musical roots only go as far back as the last Journey album, yet I detected some definite Blues-based influences in the Lion sound, most particularly in the bass work of Jerry Best.

The man powers his way to the forefront of all nine tracks, infusing each song with rubber-necked exuberance that would force even the most timid of wall-flowers to GIT.

MAURA SUTTON

SINGLEZ

REVIEWED BY CHRIS WELCH

ZODIAC MINDWARP & THE LOVE REACTION: 'Back Street Education' (Phonogram)

Prepare for Government! Zody leaps into battle for the minds of a generation with the first serious British challenge to US rock domination heard in weeks. It's a major production best heard on the 12-inch version which also includes 'Whore Of Babylon', 'Lager Woman From Hell' and 'Messin' With My Best Friend's Girl.'

Producer Lee Perry has remixed the 12-inch version, and my advice to dealers is . . . stock it.

Incidentally, one commends the guitar playing of Mr Flash Bastard and his cohort Mr Cobalt Stargazer.

JOHN VERITY 'I Want You' (Sierra)

Hailed by experts as a 'ginormous rock'n'roll ballad'. I would dispute these claims. Wet, wet, wet.

SABBAT: 'Blood For The Blood God' (White Dwarf Flexi-disc)

Interesting flexi-disc currently available with the November issue of *'White Dwarf'*, the Games Workshop's Role Playing monthly. It represents the Black Metal band's first outing on plastic and is serious mayhem with lots of grunting, growls, changes of beat, and grinding guitar, all based on the Warhammer Fantasy game. I am ordered to give it a 'great review' but I find the rhythm section a total mess, and it loses power as a result. For this deviation I shall probably be punished.

THE ZODE: a 12-inch whopper!

CHER: 'I Found Someone' (Geffen)

A powerful performance by Cher unleashed on a rocking ballad by respected writer Michael Bolton teamed with Mark Mangold. It's a cut from her new album 'Cher' and has steaming guitar to add screaming drama. Strangely enough this is the sort of song Danny Bowes and Terraplane might well have done. Much chest beating and floods of tears.

PHENOMENA II: 'Did It All For Love' (Arista)

All-star project, produced and written by Tom and Mel Galley, with John Wetton's unmistakable voice soaring over the guitars of Mel and Scott Gorham with Neil Murray on bass. The production is excellent, although it does sound a lot like Asia. "A poor copy of Asia," fumes Malcolm Dome.

MAMMOTH: 'Fat Man' (Jive)

Nicky Moore, John McCoy and friends in a demonstration of Fat Power that shouts out for attention. There is better material on their album due later, but this could well help them grab vital radio plays.

ROD STEWART: 'Twistin' The Night Away' (Geffen)

Rod has always loved the old Sam Cooke hit and here he takes it at fast and furious tempo in a version of the soundtrack from the new Steven Spielberg movie 'Inner Space'.

MOTORHEAD: 'Eat The Rich' (GWR)

'Come on baby, eat the rich!' bawls Lemmy, sounding as if he is thoroughly enjoying the diet. Blazing slide guitar from Phil Campbell and a pounding, old time rock'n'roll beat. Irresistible. Also included are two new tracks not on the album, 'Cradle To The Grave' and 'Just 'Cos You've Got The Power'.

CELTIC FROST: 'I Won't Dance' (Noise)

Welcome to the weird world of Thomas Gabriel Warrior and his Swiss/American cohorts, with a tune that has nothing to do with Fred Astaire.

The vocals pick their way through the busy backing with menacing care and precision, resulting in strange inner tensions and fluctuating rhythms.

Where Sabbat bash without any real skill or intelligence, Celtic Frost are definitely probing new territory. The B-side of this 12-inch has some intriguing stuff, like the experimental 'One In Their Pride' which has roots in Paul Hardcastle's '19' and 'Tristesses De La Lune', sung in French with cello accompaniment.

KAZJUROL: 'Stagedive To Hell' (Uproar)

Intense, frantic slam diving from this five-piece Swedish group who use lots of sound effects. A mix of punk and Thrash, it shows the band have lots of potential, seen best as they blast on through 'Who Needs You?' and 'Messengers Of Death'. The line-up includes Pontus (guitar), Kjelle (vocals), Tban (guitar), Hakan (bass), and Bonden (drums), and their battlecry is *'The earslaughter has just begun!'*

Flying High Again

As qualified pilots DAVE GILMOUR and NICK MASON are no strangers to the skies, but the success of new PINK FLOYD album, 'A Momentary Lapse Of Reason', has definitely added that extra silver lining, proving that there is (intelligent) life after Roger Waters

PINK FLOYD: . . . and then there were three?

PINK FLOYD have made a sensational comeback with their album 'A Momentary Lapse Of Reason' and hugely successful world tour.

It was a testing time for stalwarts Dave Gilmour, Rick Wright and Nick Mason when they split with founder member and main writer Roger Waters.

There was much bad feeling between the two camps, and Roger was particularly annoyed to find the old band had reformed and gone back into action just when he was launching his own 'Radio K.A.O.S.' project.

Also, it seems that the sell-out Floyd concerts in America have been grossing far more than Roger's at the box office, and there's no doubt Floyd's album has been a huge success, despite predictions that they couldn't make it, without the guidance of Roger, who had been the brains behind such classics as 'Dark Side Of The Moon', their 1973 album, still in the Hot 100 album chart.

In Montreal at the start of their tour, Dave Gilmour talked about the pressures that caused the split, their new music and feelings as the band born of hippie '60s continues to reign supreme in the angst-torn '80s.

EXPLAINED DAVE: "Pink Floyd isn't about Roger's attitude. It's about something a bit more complicated, the sound and the feel of the music. It's quite interesting that the new album is a genuine Pink Floyd album as far as we are concerned, although there is a fairly radical change in the lyric attitude. There has been no attempt to steer lyrics into what I think Pink Floyd should be. I'm learning and trying and am pretty happy with the point that I've got to. There's been no

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animosity and no attempt to liken it to anything that has gone before.

"It was very difficult but at the same time enjoyable and satisfying writing the album. Obviously NOT having Roger we lost certain things. Roger had a skill in production dynamics which I have to work very hard on.

"He's also very good at being grumpy and difficult. So that was another area that we lost which made working slightly easier! You lose something and you gain something.

"The general feeling on this album was that we were gaining a lot more than we were losing compared to recent Pink Floyd . . . and by recent I mean post – 'The Wall' album. The making of 'The Wall' film and 'The Final Cut' were difficult, to say the least.

"The title 'A Momentary Lapse Of Reason' reflected the feeling on the album. We had lists and lists of titles and gradually narrowed it down to one that felt comfortable. It's fairly abstract and the cover is fairly similar in that respect."

Dave and drummer Nick Mason compared going out on their own to both of them learning to fly aeroplanes and getting their private pilots' licences.

"I passed my test in April and Nick passed his couple of years ago.

"There's no sensation to compare with flying . . . it's like suspended animation, a state of bliss. It's wonderful!"

ONE OF the most powerful and successful cuts on the album is the memorable 'Dogs Of War'. Dave co-wrote it with Anthony Moore early in 1987.

"He's a songwriter and lyricist. I explained the idea to Anthony and he came up with the first draft. He beat me to it.

"We chopped and changed and shaped it for quite a long time. I had written the music already when we had a computer accident that took a sample of someone's voice laughing which sounded like dogs yapping when it was accidentally played.

"The way I'd sung the demo vocal also had elements of that in it before we had a lyric. The whole thing organically suggested that this thing was about dogs.

"I came up with the title 'Dogs Of War' (*Wasn't that Shakespeare, Dave? – Ed*) and we worked on it from that point. It's about physical and political mercenaries.

"I would say that the whole album and the cover has nothing in it about our relationship with Roger Waters. We can't sit around wasting our time on that sort of stuff.

"There's nothing on the cover that bears any relation, in my mind, to difficulties with Roger. There IS a little joke that got put in about 'The Dark Side' which I will own up to. It's half of one line. But I will categorically say that the rest of the album has nothing to do with Roger.

"Originally we discarded the title 'A Momentary Lapse Of Reason' because it was too long for DJ's to say. Short, snappy titles are more promotionally acceptable.

"In the end we thought, to hell with that, let them work for their living!

"Some of the songs have new themes for Floyd, almost a social commentary, such as 'On Turning Away'. We did argue at length about whether in the last verse one should get preachy, but in the end we said, 'Let's preach'.

"On the album there are three lyrical highlights. One is 'Learning To Fly', the others are 'The Dogs Of War' and 'On Turning Away'.

"The ideas for 'Learning To Fly' and 'On Turning Away' came from Anthony Moore. He came up with loads of things and he's terrific. I can't claim to be the instigator although I wrote the music first.

"I have tended to stick to personal experience and reality but I have a desire to write more surrealist stuff, without getting into fiction or little stories about other people."

WHY DID the band decide to put the track 'Terminal Frost' in the middle of 'New Machine Part 1 & 2'?

Said Nick Mason: "I can't really explain it at all. They seemed to fit that way. Both cuts had been lying around for a while, maybe a couple of years.

"There was an awful lot of re-structuring when we came to do the album. It does have a curious quality that links together.

"There were innumerable versions of how the thing should be linked together, split and joined. The interesting thing came when we played the show live in a different order."

How did Dave feel about Pink Floyd still making music and playing concerts after so many years of achievement?

"This is my job. This is what I do for a living. I love it and it is an enormous privilege to be able to do my favourite hobby as my job and do it as a living.

"I'm 41 and see no reason to consider retirement at this age, and why on earth stop?

"I cannot fathom any reason to this day why I should stop and I'm certainly not going to let other people make that decision for me.

"What more could anyone want? I'm a lucky boy!"

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■ ***ARENA,*** *WHO have now relocated to London, have revamped their line-up. Original members* ***Chris Preston*** *(guitar/vocals) and* ***Graham Walsh*** *(bass/vocals) have now been joined by lead vocalist* ***Mark Scott*** *(previously with Manchester band* ***Sister Rose****). The band intend to remain in this trio format, being augmented for live work by a drummer and keyboards player.*

The new line-up is pictured above (from left): Preston, Scott and Walsh.

■ *CALIFORNIAN BAND* ***Aslan*** *(above) have just recorded a demo featuring the following tracks:* ***'To Chase The Stars'***, ***'No Glory'*** *and* ***'Spiral Tower'****.*

The band's line-up is ***Buddy Lackey*** *(lead vocals/keyboards/flute/acoustic guitar),* ***Dan Rock/Brian McAlpin*** *(guitar/background vocals),* ***Ward Evans*** *(bass/background vocals) and* ***Norman Leggio*** *(drums).*

Further information is available from: ***8005 Wonder Lane, El Cajon, California, USA.***

■ *FEATHERSTONE BAND the* ***Brooklyn Dogs*** *(above) currently have a combined live tape/demo tape available at a price of £2 (incl. p&p) from:* ***Paul Glaves, 26 Cannock Rd., Featherstone, Nr. W-ton WV10 7AD.***

The group play shows at Birmingham Barrel Organ on November 10/December 7.

DIRTY TRYX *(above), from Manchester, play dates at Bolton Victory Reform Club November 13, Westhoughton Labour Club 14, Macclesfield Brambles 30, Farnworth The Royal December 5, Bolton Halliwell Central Reform Club 10, Oldham Mare And Foal January 11.*

The band's line-up is ***Jonathan Kay*** *(lead vocals/keyboards),* ***Richard Howarth*** *(bass/backing vocals),* ***Ron Stratton*** *(lead guitar/backing vocals) and* ***Bob Glendenning*** *(drums).*

■ SHOGUN ARE to record the soundtrack for forthcoming movie **'The Guv'nor'**, which is scheduled to go into production next February.

The film will star **Micky Rourke** and **Ray Winston** and deals with the life story of East End bare knuckle boxer **Roy 'Pretty Boy' Shaw.**

■ FM/REVOLVER Records will be issuing the second album from **Tobruk** on February 15. Titled **'Rock & Roll Casualty'** and produced by **Chris Gorham,** this LP was originally recorded for release through EMI, however the band were dropped by the label prior to the record being issued. The full track listing is:

Side One: **'Rock & Roll Casualty'**, **'Love Is In Motion'**, **'Girl Crazy'**, **'Alley Boy'** and **'No Paradise In Heaven'**.

Side Two: **'Burning Up'**, **'Two Hearts On The Run'**, **'Let Me Out Of Here'** and **'Cry Out In The Night'**.

The Compact Disc and cassette versions will contain two extra tracks, namely **'Promises, Promises'** and **'Set Me On The Fire'**. There is also a possibility that the LP will be preceded by a 12" single.

The band have now reformed, although with lead vocalist **Snake** and drummer **Eddie Fincher** now working with **Idol Rich,** they will be announcing the name of a new vocalist and drummer shortly.

■ NEW RENAISSANCE Records in the US have just issued the following albums: **'Hellion'** (**Hellion** – the debut mini-LP, never previously available in the US with the tracks **'Break The Spell'** and **'Up From The Depths'**, both of which were, however, included on the UK version, released by Music For Nations in 1983), **'Break The Silence'** (**Executioner**) and **'Thrash Metal Attack!'** (**Various**).

The full track listing for 'Break The Silence' (which was produced by the band with **Michael Mesnikoff**) is:

Side One: **'Death March'**, **'Break The Silence'**, **'Eye Of The Needle'**, **'Your Life Is Over'** and **'Terminally Ill'**.

Side Two: **'Hatred'**, **'Genocide'**, **'No One Left To Die'**, **'Victims Of Evil'** and **'Stand Up And Fight'**.

The full track listing for 'Thrash Metal Attack' is as follows:

Side One: **'To The Grave'** (**Anvil Bitch**), **'Led To The Gallows'** (**Rabid**), **'Red Light'** (**Defcon**), **'Armies Of The Dead'** (**Post Mortem**), **'Young Burial'** (**Necrophagia**), **'Menacing Thunder'** (**Blood Feast**) and **'Deadly Obsession'** (**Rabid**).

Side Two: **'The Future Holds The Past'** (**Necropolis**), **'Torment Of Death'** (**Aggression**), **'Torture Chamber'** (**Hellwitch**), **'Salvation'** (**Des Exult**), **'Gore Fix'** (**Wehrmacht**), **'Preserved Corpses'** (**Wargod**) and **'Evil Pos'** (**Aggression**).

■ **HADES** WILL now not issue their recently-recorded EP **'Stay Tuned'**. This is due to the fact that the New Jersey band's label, Torrid, are currently seeking a new distribution deal and it's felt that the EP is now too old for release.

■ FINNISH GLAM rockers **Hollywood Sexx** have been forced to cancel their proposed visit to England for live shows due to personal reasons. In fact, lead vocalist/saxophonist/harmonica player **Jess** intends to completely revamp the group in the near future and any interested parties should send a tape/biography/photo to: **72 Mohawk, Corte Madera, California 94925, USA.**

■ **IDOL RICH** have recruited former **Tobruk** drummer **Eddie Fincher**. He will make his live debut with the band at the London Marquee Club on November 17.

■ FLICKNIFE RECORDS will be issuing a boxed set of **Hawkwind** picture discs titled **'The Official Picture Log Book'** on November 27. This contains three picture disc LPs (**'This Is Hawkwind, Do Not Panic'**, **'The Chronicle Of The Black Sword'** and **'Out & Intake'**), plus an interview record, a biographical poster and a badge. Please note that none of these records will be made available seperately.

This is a limited edition of 2000, each box being numbered. But the first 1000 sets are, in fact, available now by mail order from Flicknife Records (to whom all cheques/POs should be made payable). Copies by mail order are priced at £15 (incl. p&p) from: **Flicknife Records, The Metrostore, 1st Floor, 5-10 Eastman Rd., The Vale, London W3 7YG.**

■ **THE ALARM** have just released their third album, **'Eye Of The Hurricane'**, through the IRS label. This LP was produced by the band in association with **John Porter** and was mixed in Los Angeles by **David Leonard.**

The Alarm will be appearing at Kentish Town Town & Country Club on November 23/24.

■ THE ST. Moritz Club in London's Wardour Street is to host a regular weekly rock night every Wednesday from 12 midnight until 3 am. This will feature live music from the likes of **Peculiar People** (featuring former **Mr. Big/Gentle Giant** vocalist **Dicken**) and the **Inmates** plus special guests.

In addition there will also be a heavy rock disco. Admission is £2.

LITTLE STEVEN plays the following UK dates: Folkestone Leas Cliff Hall November 3 (tickets are priced at £5.50/£5), Hammersmith Odeon 4 (£6.50/£5.50), Loughborough University 6 (£5), Manchester Apollo 7 (£6/£5.50), Edinburgh Playhouse 8 (£6/£5), Leeds University 9 (£5).

A new single, **'Trail Of Broken Treaties'**, will be issued on the Capitol label to coincide with these dates.

Support act are **Silent Running.**

ROGER WATERS has added another date at Wembley Arena on 22 November.

ERIC CLAPTON has added a further three dates at London Royal Albert Hall to his tour itinerary. These are on February 2-4. The previously announced dates have now sold out.

SAMSON will be supporting **Mama's Boys** at London Astoria Theatre on November 3.

PIL play Kilburn National on November 3.

THE FABULOUS THUNDERBIRDS play Kentish Town Town & Country Club on December 21/22. Tickets are priced at £6.

ROBERT CALVERT & THE STARFIGHTERS play Birmingham Mermaid on November 6.

DEMON who have just recruited drummer **Scott Crawford** and former **Discharge** guitarist **Stephen Brookes** (for live work), play Birmingham Edwards No. 8 on November 4.

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HARD TOUCH, from the Brentwood area, will be appearing at Chelmsford YMCA November 12, Brentwood The Castle 18, Brentwood The Hermit 20.

*The band's line-up is (above, from left): **Jon** (guitar), **Dave** (lead vocals), **Andy** (bass) and **Alfie** (drums). They will be releasing a four-track EP early next year.*

***PHANTASM** (above) play Walthamstow Royal Standard November 3 (supported by **Wild!**), Leicester Sector 5 November 24 (supported by **Sleaze Patrol**), Nottingham Mardi Gras December 19, Birmingham Edwards No 8 January 3, Walthamstow Royal Standard 26 (supported by **Rebel**).*

RAN-KELSON play Letchworth Plinston Hall November 6, Birkenhead Stairways 21.

PENDRAGON play shows at Letchworth The Leys November 7, Sheffield University 11, Nottingham Mardi Gras 12, Worcester College Of Education 13, Egham Royal Holloway & Bedford College 18, Plymouth Polytechnic 19, Christchurch Regent Centre 21, Portsmouth Polytechnic 25.

OHMADON play Bedford Angel November 3, Woolwich Tramshed 10, Harlow Square One Club 12, Ashton-Under-Lyne Spread Eagle 14, Bradford Royal Standard 15, Sheffield Take Two 19, Deptford Royal Albert 25, St. Albans Horn Of Plenty December 17.

The group's line-up is **Cisco** (guitar), **Storm** (lead vocals), **Chops** (drums/vocals) and **Ragnor** (bass). Further information on Ohmadon is available from: **43 Blenheim Rise, Talbot Rd., London N15 4TJ.**

RICH RAGS play Huddersfield Bogey's Bar on November 5. They currently have a two-track demo available at a price of £1.50 (incl. p&p) from: **Karen Hostick, 64 Chamberlain Rd., Hull, Humberside.** This features the songs **'D'Ya Wanna Dance'** and **'One Way Ticket'.**

THE EARTHMOVERS, from Northampton, play dates at Oxford The Dolly November 3, Wolverton Queen Victoria 4, Rushden The Viking 5, Northampton Nene College 20, Kettering Watercress Harry's 23, Finedon Molsoe Arms 26, Northampton The King Billy December 10.

The band had just released a four-track cassette featuring the following tracks: **'Earthmover', The Traveller', 'Love Is Blue',** and **'Makin' Shine'.** Copies are available at a price of £2.75 (incl. p&p) from: The Earthmovers, **PO Box 230, Northampton NN1 4ND.**

HERE AND NOW play Birmingham Irish Centre on November 19.

DEUCE play the following dates: Oxford Dolly November 16, Bristol The Crown 19, Fulham The Swan 22, Dunstable Wheatsheaf 25 and Nutley Shelley Arms 29.

CIRCUS will be appearing at Bournemouth Britannia Hotel November 20, Cardiff Bogeys 21, Bristol Fleece & Firkin 22, Tonypandy Neval Club December 19.

DIRECT ACTION (from Stoke-On-Trent), **MASKS PARTY** and **OUTTA CONTROL** (both from Oxford) will be appearing at the London Hippodrome on November 4.

Tickets can be obtained (priced at £4) from Gig Line UK. Send an SAE and cheque/POs (made payable to **'Gig Line UK'**) to: **Gig Line UK, Barcote Towers, Barcote Manor, Buckland, Nr. Faringdon, Oxon.** Tel: **367 87 647.**

CANDY PAIGE plays Sheffield Take Two on November 5.

INSTIGATORS will be appearing at Birmingham Mermaid on November 7.

The group will issue an album titled **'Wall Of Sound – Live In Berlin'** on Meantime Records (with distribution through the Cartel) during November. The album will be issued on the Mystic Records label in the US in December in a special package, complete with a booklet.

THE ENID will be appearing at Birmingham Irish Centre on December 2.

MORE SHRAPNEL PAGE 39

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Nov 16th Mon	"Dolly's", Oxford.
Nov 18th Wed	"The Wellington", Shepherds Bush.
Nov 19th Thur	"The Crown", Bristol.
Nov 20th Fri	"The Carlisle", Hastings.
Nov 21st Sat	"Six Bells", Chiddingly.
Nov 22nd Sun	"The Swan", Fulham.
Nov 23rd Mon	"Rayzells", Milton Keynes.
Nov 24th Tue	"Royal Standard", Walthamstow.
Nov 25th Wed	"The Wheatsheaf", Dunstable.
Nov 26th Thur	"Shelley Arms", Nutley.
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TROWER FILLER

CONCERNING RICHARD Simons' Bad News bitching in issue 158, I'd like to mouth off my views.

What's your problem? Your sort are so f**kin' romantic. All this 'saving Heavy Metal' crap. Heavy Metal's always been laughed at, and bands like Spinal Tap and Bad News show up HM for what it is: racist, sexist and largely lacking in any intelligence.

Don't get me wrong, I adore many HM and HR bands. My favourite act, Kiss, are the incarnation of sexism and the employment of avocados down the spandex. So, yes, Richard, Bad News do accurately reflect a good deal of what HM's all about.

Anyone who saw Bad News either on TV or live will surely agree that they actually play catchy, simple songs intertwined with hilarious lyrics and dialogue.

HM is great. It's also a laughable cliché, which only makes it *more* enjoyable.

To finish, I'd like to draw Mr Simons' attention to another point. He mentioned twice that Bad News were in it for the money! Maybe they are, but let's not forget the support show the Comic Strip cohorts did at last year's NSPCC charity gig with Iron Maiden. I can only think of one other HM band that do such gigs, and that's Marillion.

Long live the spoofs. **Kevin Knox.**

LIVE ON LYNYRD

FLICKING THRU issue 157 for about the fifth time, I noticed on page 27 under the Special Notices column: *'THE STREET SURVIVORS WILL RISE AGAIN. Ronnie, Steve, Cassie and Dean RIP'*

RIP indeed, boys. You were the best. (The notice of course refers to Lynryd Skynyrd). Sadly however, I believe a lot of people didn't know who the notice referred to. Lynyrd Skynyrd ended in a fatal plane crash ten years ago in 1977. It is touching to know that the Southern rockers are still alive in the memories of some of their fans.

Then, on page 19, I noticed yet another compilation of 'already heard material' has been released under the title of 'Legend'. Surely MCA Records must have another collection of unheard, maybe even live, recordings to release? I'm sure that if something of Skynyrd was heard now it would set the fire alight for good, raw music (who needs Bon Jovi?).

The BBC must have some live TV footage of Skynyrd as they presented them on the 'Old Grey Whistle Test' in 1976. Also, the band's appearance at Knebworth on August 26th 1976 was recorded for TV, but only the epic 'Freebird' was screened on 'Rock Around The Clock' in 1983. What must us Skynyrd fans do to get what we desire? **Steve Wood.**

ANGRY WITH ALISON

I WAS extremely interested to read Alison Joy's review of 'The Metal Collection Volume III' in your October 17 edition and felt very disheartened by your sub-editor's views on this album. Does she realise how much time, effort and money goes into a project like this? Not to mention the hopes and dreams of the future that are pinned to it.

I am pleased to know that there is at least one record company (Ebony) that tries to find new bands and to help them over the first obstacle. Maybe, if the music mags such as yours who review these albums were a bit less nasty and a bit more constructive in their criticism, everything and everyone would be a lot happier. I have a copy of the album myself, and although I would agree that it is not outstanding (but how many compilations are?), a fraction of praise could have been forthcoming for the bands who had the nerve to do it in the first place.

I agree that it is a pity that there is no information on the sleeve, but Ebony can take the blame for that as photos and biographies were submitted for certain bands (although maybe not for all of 'em).

If you really want to give new bands a chance why don't you send out one of your 'scouts' and see some live performances of the groups featured on the LP? For instance, I know that the band Sioux, who were featured on this dreaded album, are presently playing live and have a residency at the Kings Head, Fulham High Street, where they play every second Monday.
PM Loomes, Northwood, Middx.

ROCK DOCTOR

OKAY, SO Jackie Gartland wanted to know what other Crüe fans thought about the three-date Crüe tour (Issue 159). Here's what I think. For a start, it's all we're gonna get, so it's pointless moaning. Also, a little while ago, my dad suggested that I put a couple of quid of my dole money away every fortnight to pay for things like gigs. I did as my dear dad suggested, and I've got enough cash to see the Crüe now.

Personally, I don't give a damn about meeting bands. As far as I'm concerned, rock musicians are just people who are good at their jobs, like doctors and solicitors.

I wouldn't leap in bed with Vince Neil if he paid me! I'm going to the Crüe gig to see Mick Mars play guitar, to be honest! I'm female, 21 years old, and it's just too bad that the tickets are so expensive and that there are only three dates on the tour. I don't call that a tour either, but there's very little we can do about it. I can't imagine people boycotting the shows. *I'm* not going to, 'cos I want to see the Crüe, and no doubt their fans want to as well.
Razzle.

HI-FI

Audio outrage by PETER HERRING

AFTER TWENTY-FIVE years producing loudspeakers whose names began with the letter 'C', the KEF company gave up the quest for further suitably descriptive terms – well, ones they could use in public anyway – and like everyone else settled for boring old numbers. They still kept the 'C' though, for a current range which extends from the small-but-powerful C10 bookshelf design through to the floor-standing C80.

When asked which of those might be *Kerrang!* kompatible, the KEF press man unhesitatingly pointed to the C40, an elegantly slim box boasting twin eight-inch bass units.

As with all KEF speakers, the C40 is nothing if not finely engineered and finished.

It stands just over two feet high, and the recommendation is that it be used on a stand between about five and nine inches off the floor, positioned at least 20 inches from the rear wall and at least 3' 3" from any side wall.

This may all seem a bit fiddly, but it pays off if you can do it. Some loudspeakers – KEF's C10 and C20, for example – are designed to work against a wall, but most do not benefit from the resulting reflected sound, which among other drawbacks can mess up the stereo image.

The C40s may be unobtrusive in appearance, but the sound they produce certainly ensures

KEF C40 speakers: no willing wallflowers, these!

that you notice them.

It's vivid, lively and powerfully projected – no wilting wallflowers, these – yet, given the right mix, there's a good inner 'depth' to the presentation.

You can listen 'into' the sound picture and enjoy crisp, analytical definition.

Bass output was predictably good, and well-recorded bass lines should have the necessary physical, as well as aural, impact. Too many speakers which boast a deep bass response offer little more than a flabby, inarticulate drone.

That's another point the C40 has in its favour: it can follow a complex rhythm and reproduce each note cleanly.

A surprising number of speaker designs find this fundamental of music very difficult.

Next time you listen to some speakers, check it for yourself. Can you follow the rhythm?

To put it simply, can you tap your feet?

In technical terms, the C40 is 'pretty sensitive', which to you and me means that you get a good return in terms of sound coming out for the amplifier watts you put in.

KEF recommend a minimum amp power of 15 watts continuous (that's *real* watts, not 'music power' or 'dynamic power', or some other dubious measurement), but it'll easily take more.

One point to note, however, is that the punchy, up-front presentation of this speaker is unforgiving of the source material.

Recordings that I'd previously thought on the 'laid-back' side were reproduced with a surprising bite and attack.

Some benefitted from this injection of excitement, especially where musical detail was brought to the fore, while others emerged with less credit.

The best suggestion is that, if you go along to a KEF stockist (and there are plenty of them about) to listen to the C40 for yourself, you should take along some records you know well.

Currently, the C40 is selling for around £200-a-pair (excluding stands), which by any standards means you're getting a lot of speaker for your money, and a superbly-constructed one at that. It's a big, full-blooded, dynamic sound – not for the faint-hearted, or the faint-eared.

HOT NEWS! (Alright . . . hot-*ish*!)

EVER THE one to go in where others would fear to put a toe in the water, Sony has decided to go ahead and sell digital audio tape equipment (DAT) in Britain from this Autumn.

The announcement takes pains to point out that if DAT poses a long-term threat to anything, it's the traditional audio cassette and not CD, which Sony feel will happily co-exist with the new medium.

The prices for DAT recorders (Sony's is £1,300) and tapes (£9 for 60 minutes, £11 for two hours) will ensure there won't be a stampede to the shops this Christmas, and the complex engineering involved in DAT equipment looks likely to prevent any substantial drop in price in the foreseeable future.

GUY FAWKES, he knew something. Who else would have the balls to decide that the biggest contribution he could make to society would be to fill the Houses Of Parliament to the lid with the most powerful politicians in the land, then put a match to the fuse and blow the whole s**thouse to hell? You've got to admit, it takes a genuinely *weird* sense of humour to even *conceive* of such a wild and shamelessly flamboyant idea, let alone go completely hog-wild and actually put the plan into action!

Plainly, Old Guido was the first *true* pyromaniac . . . Don't we celebrate the fact on November 5 each year? The one night in the kalendar when EVERYONE (your mum, dad, your school, your street, in your garden, in the parks, on the TV, and now, seeing as we can't keep our noses out of anything, right here in *Kerrang!*) wants to build the biggest muthafugging bonfire they can, then stand there gawping at it wide-eyed as the sparks start to fly, the *flames dancing.*

What's more, this is the one time in the year when everyone gets to mess about with some home-made pyro: rockets, big bastards, catherine wheels like exploding dustbin lids, and a s**t-load of jumping-jacks hopping around the backyard like Malcolm Dome on mescaline!

I mean, COME ON! Every bugger likes a good fireworks party, right?

Right. So altogether now: COOOOOO! AAAHHHHHH!! EEEEEEEE!!! Look ma, the whole world shot down in flames . . .

SO ANYWAY, here we all are getting ready to remember-remember, and what we thought we'd do is take this opportunity to indulge in a few pyrotechnical memories of our own. After all, next to the Great Guido, the world of HM has produced some of the most awesome and outrageous pyromaniax the world has ever known.

In fact, it's fair to say that most of the best-loved HM outfits have, at different times, been absolutely *obsessed* with fire: eating it, drinking it, pissing it out of every available orifice, and, whenever possible, having it shoot like out-of-control comets into a choked indoor sky!

All right. Slip on your darkest shades and whack on your Michael Jackson-issue asbestos gloves.

In the words of another Guy Fawkes sympathiser, Mr. Zodiac Mindwarp: '*If you wanna ride my rocket-ship baby/First you gotta light the fuse!*'

Kid, consider yourself lit. Let's go . . .

MICK WALL

SILVERWING: Billed as the self-proclaimed 'Mayhem Merchants Of Macclesfield', Silverwing were, for a brief spell at the turn of the '80s, the scourge of Cheshire, driving the local Metal fiends mad in tiny but illustrious north country dives like Sandbach and Congleton, from which emerged such classic bootleg items as 'Silverwing Conquers Congleton' and 'Silverwing Slaughters Sandbach!'

To be honest, I'm not really sure where this picture was taken.

But Barton reckons that it must be circa '81, probably from one of the band's many triumphant 'return appearances' at the Congleton Town Hall . . .

That's the 'legendary' vocalist/bassist Dave Roberts disappearing into the smoke.

Silly Fawkesers . . .

KISS: The masters themselves, of course. Kiss are seen here on stage at Wembley Arena on their 'Unmasked' tour way back in the early '80s, with 'Space' Ace Frehley on guitar. I mean, check out those outsize catherine wheels!

AC/DC: For those about to GO APES**T AND LET THESE HUGE SODDING CANNONS GO OFF SO LOUD IT COULD TAKE YOUR EARS OFF (at the *very* least) WITHIN A RADIUS OF EIGHT MILES! My favourite bit of an AC/DC concert (and *no*, not because it's right at the end, smart-arse . . .)

W.A.S.P.: Blackie Lawless long ago patented the exploding cod-piece, of course. But did you know that once, on stage in Ireland, the thing actually *backfired* and sent a five-foot shower of sparks shooting out of ol' Bluey's arse? Brings a new meaning to the word 'skidmarks', doesn't it . . .

METALLICA: Lars Ulrich from Metallica seen rubbing two Boy Scouts' knees together to make . . . FIRE! And just think, kids, you can do this at home, with the aid of a couple of old 'Fairy Liquid' bottles and some lighter fuel. But remember, get your mum, or some similar-minded adult and responsible person in a skirt and blouse, to watch over you while you're doing it. We wouldn't want you to get – heh heh heh – *singed*, now would we? Or would we? Gimme a match and I'll think about that one . . .

BOOM

QUEEN: At first I was convinced that this must be one of the few pix in existence of the Râmpânt Egös going up in smoke at their one and only gig at a location so secret I still can't bear to utter its name. And then I thought, naw, don't be so bloody stupid. I looked again and realised it was only silly old Queen getting their eyebrows singed on stage at Leeds football ground last year.

VENOM: Back in issue 29 of *Kerrang!*, Venom were boasting that they set off no less than 32 explosions during the first two numbers of their show! By the time this shot was taken, three years later in 1985, it's clear that Cronos and the boys had decided to stop girlying around and *really* get down to the business of burning up the stage . . . by letting all 32 off *at once!*

BATHORY: Quorthon from Bathory steals a page from Gene Simmons' book of fire-breathers.

Either that or he was out on the piss-and-Vindaloo trail with Xavier, 'Krusher' and the dreaded Doc Doom the night before . . .

COZY POWELL: Throughout his time beating the ol' skins with Rainbow, MSG and (seen here with) Whitesnake, Cozy could always be relied on to go completely stir-crazy and let rip with 20-foot jets of flame.

"You could feel the warmth of those flames from the back of the hall," recalls Dante Bonutto.

"Honestly, there were people getting sausages out and holding them up in the air to be cooked!"

(*Ouch! – Derek Oliver*)

SAXON: Graham Oliver from Saxon is another latter-day rocker who's obviously copped a trick or two from the Kiss boys: in this instance, Ace Frehley's fire-shooting lead guitar.

These days, given Saxon's more mellow approach, the Oliver axe shoots multi-coloured balls of cotton wool . . .

TYKETAILZ

Debut Album

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MFN 78

DEATHVINE

UNDERGROUND METAL NEWZ BY DON KAYE

■ GOT A few more British things for you this time around, and this batch have more of an emphasis on Metal than Hardcore, unlike a lot of the British Thrash bands making the rounds these days. It seems like the British bands are finally catching up with the underground scenes around the rest of the world, and the quality on some of the new stuff is top-notch as well.

First up, however, we've got a bit of a disappointment. There's a new label in the UK, by the name of **Chain Reaction Records**, and they've issued the debut album from **Wolfpack**, a band which **Paul Miller** tells me he had no previous knowledge of. The album's called '**Total Head Removal**' and the band is described as *'the UK's fastest, furious, finest band . . .'* but I can't agree with that.

Basically a generic romp through all the typical Thrash Metal moves, the LP (reviewed last issue) is hurt by a low-budget production that muffles any edge the music may have. There are some interesting riffs in there, but overall I have to say that Wolfpack come across as very unexciting on vinyl. Maybe they can prove themselves live, so I would advise UK fans to be on the lookout.

Chain Reaction is looking for more bands to sign, so if you want info on that, or on Wolfpack, write to: Chain Reaction Records, **PO Box 164, London, SE13 5QN England.**

The other British things I've got are demos, and fine little reels of Metal they are too. Actually, **Acid Reign** seems a bit unsure of what they want to be, although they might just have an idea of adding diversity to their sound. The seven-song demo is called '**Moshikinstien**', and wavers wildly between solid, **Exodus** style Thrash Metal, slower **Sabbath**-y stuff, and early '80s style British punk. Something for everyone, eh? Now I favour the Metallic stuff the most, but the punky '**Two Minded Takeover**' isn't bad at all, quite catchy, and only lasts 90 seconds anyway! Same for '**Bully Boy**', which doesn't do much but leads into an excellent instrumental, '**Lucifer's Hammer**'.

'**Goddess**' and '**R.F.Y.S.**' are probably my favourite tracks, filled with great riffing and quite memorable, while '**The Burial**' is in **Iommi** territory. I'm giving a bit more space than usual to this tape because I think these guys are one of the best new British bands I've heard. The tape is well-produced, with a full colour card inside, and it's available for £2.50 in the UK, and £3.50 everywhere else. Write to: Acid Reign, '**Barnfield**', **Forest Moor Road, Knaresborough, N. Yorks, HG5 8JY, England.** An SAE gets you a lyric sheet and four-page booklet on the band.

Also quite impressive is the tape from **Hydra Vein**, who have gotten a mention or two in Shrapnel and are operating in the same Metallic territory as Acid Reign. Classy, heavy Speed Metal is on offer here, and the emphasis is on musicality and good songwriting. The production is a bit muddy, and the vocals a bit thin, but otherwise Hydra Vein (which features ex-members of **Deathwish**) are worthy contenders. For info, write to: Hydra Vein, c/o **Damon Maddison, 1 Hartington Road, Brighton, East Sussex, BN2 3LJ England.**

Moving over to the other side of the pond, there's some notable stuff coming out of some unusual places. **Pestilence** hail from Las Vegas, the town where Metal concerts are banned, while gambling, organised crime, and prostitution carry on freely, and for a band from such an oppressed area, they certainly pack a punch. Basically, this quartet are highly reminiscent of **Dark Angel**, with superfast rhythms, slicing guitar lines, and hoarse, staccato vocals.

The sound on the tape is a little muddy, with too much high end, but otherwise, it's prime Thrash with some neat changes thrown in every once in a while. Like most of the other types this time, it's also got quite nice packaging. The cassette card is red, with lyrics and high quality printing. The tape sells for $3 and is available from: Pestilence, **PO Box 72013, Las Vegas, Nevada 89170-2013, USA.**

Out of St. Louis, Missouri, home of Busch beer and not much else, we've got **Anacrusis**, with perhaps one of the finest and most original tapes I've heard this year from anyone. My esteemed colleague, **Bernard Doe** of *Metal Forces*, was the first to hear this quartet and he hit the nail on the head with his description. Anacrusis combine the speed of **Slayer**, the doom riffing of **Trouble**, and song structures reminiscent of **Savatage** and **Metallica** to forge quite a powerful package. The guitar tones are crisp and crunchy, with frantic yet melodious riffs propelling each song along. Vocalist/guitarist **Ken Nardi** sounds like nothing less than a pissed-off **Dave Wayne (Metal Church)** with a raspy shriek that never gets too grating.

The band already have a professional sense of songwriting and I'd love to hear more from them. Fresh stuff, indeed! Write to: Anacrusis, c/o **Nobody Really Productions, 3336 Highgate, St. Charles, Missouri 63301 USA.**

Another unlikely Metal stronghold is Virginia, but here we are with the new **Wreckage** demo. I reviewed this band's first tape a long time back, and didn't think that much of it, but it's obvious that they've put a lot more thought into this new one, a five-song affair called '**From The Ashes**'. The band have slowed down somewhat, concentrating more on structure than speed, and the results are promising if not stunning or original.

Good, beefy (if basic) riffing, abrupt changes, and the standard growling vocals dominate the songs, and the band overall sound more German than American, especially on the **Destruction**-like instrumental title track. An enclosed letter tells me a new singer has joined since the tape was recorded, so that could add to Wreckage's potential. To order the tape, send $3 to: Wreckage, c/o **Kevin/Tim, 15809 Edgewood Dr., Dumfries, VA 22026 USA.**

Last, and probably least, are **Poltergeist** from Germany, whose tape has been lying around for a bit, so I kinda felt guilty about overlooking it. Produced by **Schmier** of Destruction (that band again), it's typical Speed Metal livened by some flashy, intricate guitar work. Unfortunately, the guitars tend to get buried in Schmier's rather polished knob job, and the screamy, **John Cyriis**-like vocalist is an instant turnoff. Not up to the German tradition! For further info, write to: **Poltergeist Mgmt.**, c/o **Alfred Hinterberger, Alt Fechenheim 68, 6000 Frankfurt a/M 61, W. Germany.** The tape costs $5/10DM in Europe, and $6 overseas.

Well, I was gonna get to some 'zines this time (I always say that, don't I?), but as we're running down on space a bit I thought I'd postpone them until the next column, where the likes of *Morbid Mag* and *Def Thrash* (an Irish 'zine) will be discussed. In underground news, it seems that Dark Angel have once again lost the services of singer **Don Doty**, a co-founder of the band who left once before, was replaced by **Jim Drabos**, then returned. Don't know if he's gonna see his way through to coming back again, and since I don't yet know the circumstances of his departure, I'm not even sure if Dark Angel want him back. Those guys are supposed to start recording their third album, tentatively titled '**Older Than Time Itself**', any minute now.

While DA look for a throat, potential bassists might want to give New York's **Savage Thrust** a ring. Having just finished recording their self-financed debut LP (they're shopping for a deal), it seems they need a new four-stringer, although they might have one by the time this sees print. If you think you're the man, you can call **Mike** at **(0101 718) 981-0798.**

Florida's **R.A.V.A.G.E.** have changed their name to **Atheist**, and have completed a new demo. **Xecutioner**, also from Florida, are currently recording their debut album. Called '**Slowly We Rot**', it will be out on Godly Records by early '88. And while we're on the subject of Florida Metal, a US tour by **Nasty Savage/Death** has fallen through . . .

Here in the States, we've been out and go with another booking agent, who has landed them a choice spot as openers for **Anthrax** and Exodus, in the

ACID REIGN: wavering between Thrash Metal, Sabbath-y stuff and early '80s-style UK Punk

KONTINUEZ PAGE 33

ROADRUNNER RECORDS PRESENTS

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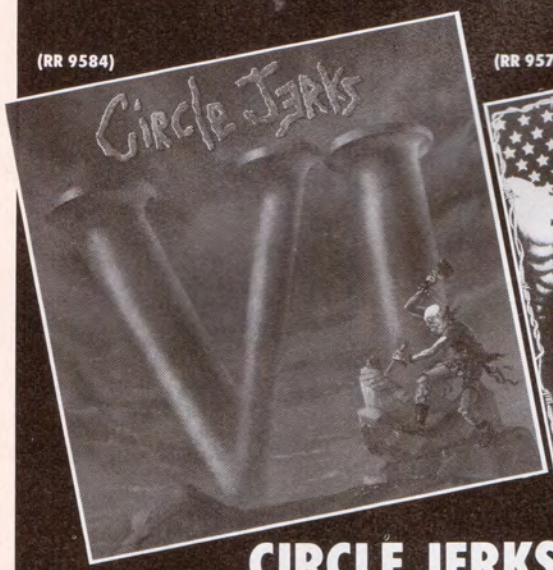
(RR 9584)



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SLAYER

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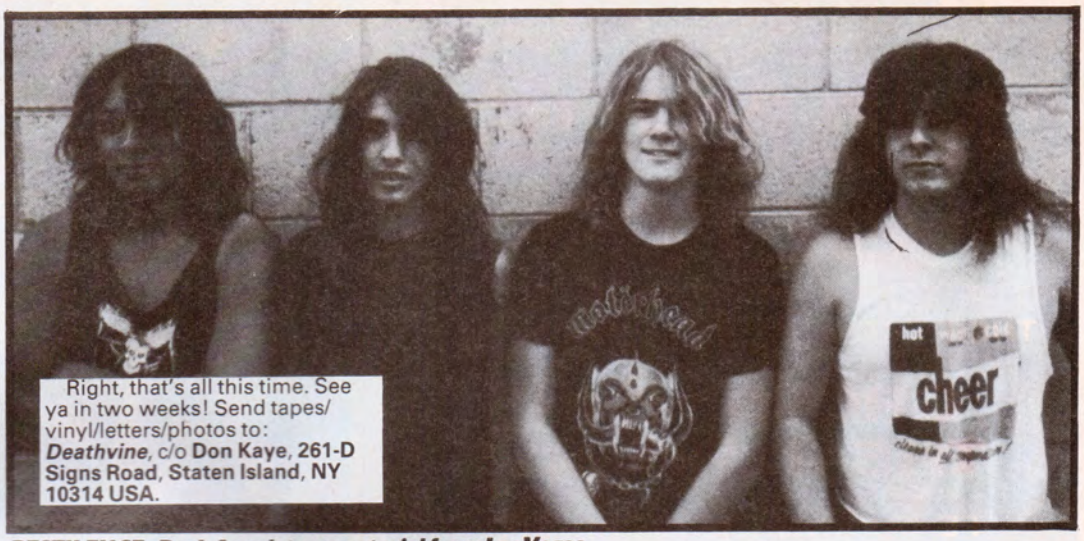
DEATHVINE

FROM PAGE 31

States in December . . .

And finally, I am pleased to announce the names of the *other* members of **Bathory**, *vis* **Kothaar** (bass) and **Vvronth** (drums). The names were chosen because of the phonetic similarity to **Quorthon**, and the guys' mugs will be seen for the first time on Bathory's fourth album. Titled '**Blood On Ice**', it's being recorded now in Stockholm and is promised to be a double album, with some early song titles being: '**Resurrection**', '**For Those Who Died**', '**Valhalla**', '**Descend To Hell**' and the title track, with ten more songs planned. The album will be produced, as usual, by Quorthon and **The Boss**.



Right, that's all this time. See ya in two weeks! Send tapes/vinyl/letters/photos to: ***Deathvine***, c/o **Don Kaye**, **261-D Signs Road, Staten Island, NY 10314 USA.**

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MICHAEL FURLONG

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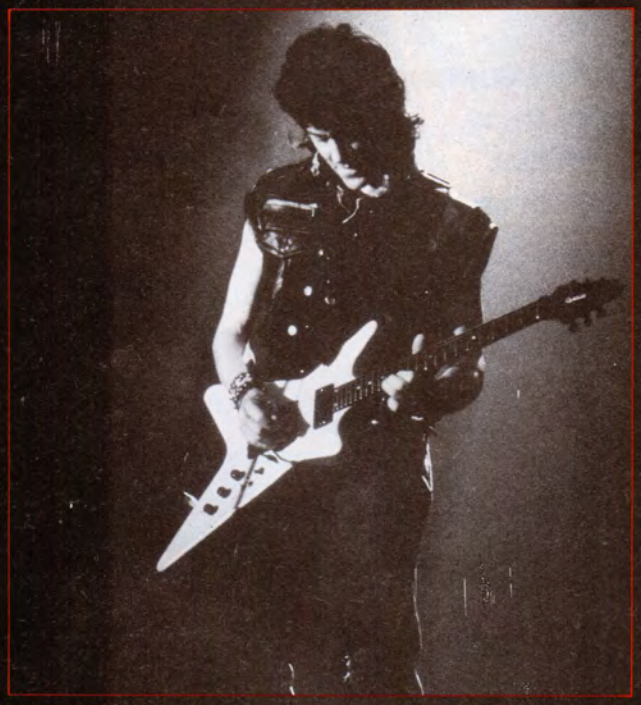

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KERRANG! KOMES ALIVE

Further news about our GARY MOORE (pictured above) Premier Night at London's Astoria Theatre – plus the latest info concerning the *Kerrang!*-sponsored live dates at the venue

THERE IS still some time left to get tickets for the sensational *Kerrang!* Premier Night at London's prestigious Astoria Theatre on November 9. But hurry because the tickets are going fast.

Just to jog your memory, this night will feature the exclusive premier of the new Gary Moore video 'The Wild Frontier – Live', set to hit the shops through Virgin Video on November 13. There will also be a number of other superb Moore videos shown on this special occasion, which is dedicated to the legendary Irish guitarist.

Tickets are absolutely *free* and can be obtained by sending an SAE to: *Kerrang!* Premier Night, PO Box 50, Harlow, Essex CM17 0DZ. Please remember that due to demand we're restricting applicants to no more than two tickets each and you must be over the age of 18.

This, though, is just the beginning of an amazing liaison between *Kerrang!* and the Astoria. In fact, we're already plotting to put on a regular series of live dates at the theatre.

Unfortunately, due to circumstances beyond our control, we've had to regretfully postpone the first two *Kerrang!*/Astoria live events, scheduled for November 24/October 15 and announced last issue.

We wanted to make sure that these shows were *special*, and at such short notice we really couldn't manage to assemble a brace of killer three-band bills to our satisfaction.

At the time of going to press it seemed likely that the first *Kerrang!*/Astoria gig would now take place in January 1988.

So stay tuned to this channel for further information very shortly as well as news of yet more *Kerrang!* projects.

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Demon

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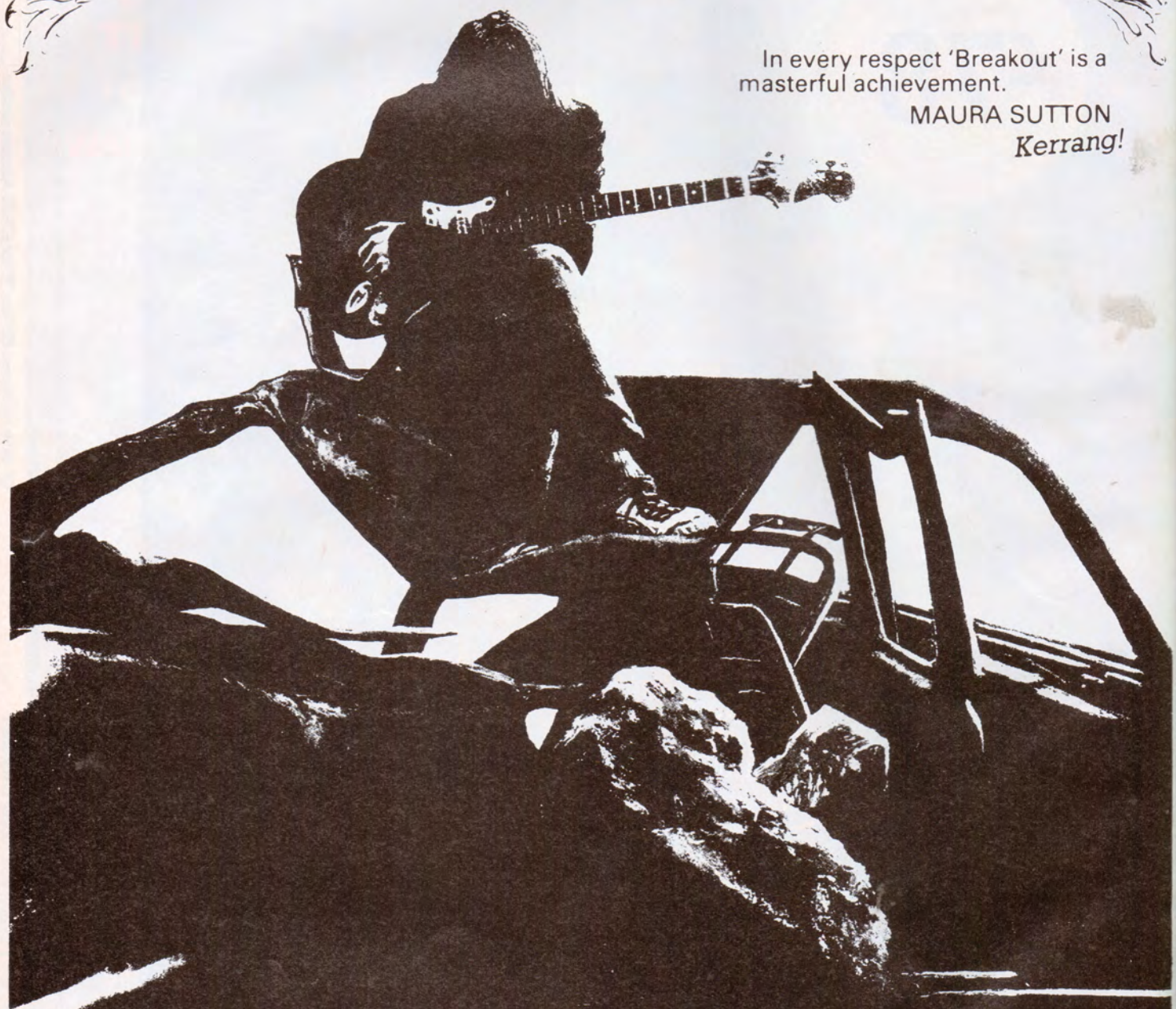
Kerrang!



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RECKLESS AND WILD

PAUL HENDERSON steps 'Into The Fire' with multi-million selling Canadian BRYAN ADAMS, and discovers why the star of Philadelphia Live Aid back in 1985 is still a 'regular guy'

IN A fairly short space of time Canadian Bryan Adams has gone from being a relatively unknown man who fronted a good rock band to a rock *star* who left just about everybody else on the Philadelphia Live Aid bill in 1985 trailing in his wake, and who is now a big enough draw to be hand-picked for the Prince's Trust concerts.

The odd (or at least very unusual) thing about Adams is that he's so reluctant to adopt any of what have come to be the 'standard' attitudes and behavioural patterns of the mega-star, so determined is he to remain a *regular guy*.

Bryan, of course, is also fully aware that just about *everyone* who meets him is likely to comment at some point something along the lines of just how 'ordinary' he is; mentioning how he travels without a minder or a large entourage, carries his own guitar case, etc., etc. Frankly, I'm surprised he hasn't got a tad fed-up with it by now.

"It doesn't bother me. I think that's fine. I think I *am* down-to-earth. Although I liked a lot of 'flash and glitter' stuff in the Seventies, I was always much more into the songs. I was in a sort of quasi-glitter band for a while – back when I was just starting out – but I didn't really enjoy it. And I felt that next time I went out I was going to go out more like a Bad Company, y'know, 'This is what I wear, and if you don't like it you can leave'. I felt that the music should do the talking."

Which is fine as long as the music has something to say. Given that 'Reckless' – which apart from doing strong commercial business was also voted album of the year in '85 by the *Kerrang!* team – has, to date, racked up sales of over eight million copies worldwide, it would seem that his music is talking, loudly, and saying something that a very large number of people want to hear. 'Reckless' is indeed an *exceptionally* good album, and probably a legitimate 'classic'.

"Why was it so successful? I think it was timing pretty much. It came out at just the time when that music was being really accepted over here. And also, I think it's a good record!

"There are a number of different factors: the Tina Turner UK tour; the duet with Tina on it ('It's Only Love'); 'Run To You' is a good track, and was accepted as a single . . . A lot of things like that. Yes, it's good songs. If you were going to boil it all down to the bottom, it'd be the songs. But then I always thought the 'Cuts Like A Knife' LP had some good songs on it, too. I think most of my records had a couple of good songs. But you're right, those (on 'Reckless') are some of the best songs – *rock* songs – I've ever written."

BRYAN ADAMS: "I was in a sort of quasi-glitter band for a while . . ."

HIS MOST recent album, 'Into The Fire', is also a collection of superb songs, including a few – 'Heat Of The Night', 'Victim Of Love' and 'Only The Strong Survive' – that are destined to become as permanent and necessary a part of the live shows as 'Somebody' and 'Run To You' already have.

Yet 'Into The Fire' hasn't come anywhere near to matching the 'Reckless' phenomenon. There again, with sales already of more than 2½ million copies it can hardly be regarded as a flop.

"Well, I knew that it was different enough, that it would either connect or it wouldn't. I knew that it was that simple. But I was willing to accept the fact that it might not because I didn't really want to pigeon-hole myself or repeat myself. I would have been really bored by that. So getting this album out was like getting the world off my shoulders."

What is so appealing about the majority of Adams' songs, and *particularly* when it's *him* singing them, is that, along with only a handful of other performers, they have a quality about them that draws a strongly emotional response from either an audience at a show or a listener sitting down in front of a stereo.

There's much more there than a selection of notes in a particular order.

"That goes back to me listening to rock records by the Beatles and, later on, records from Paul Rodgers and Bad Company, where I believed *every word he said*. No matter how simple the lyric was, he sang it with such . . . 'believability' and *conviction* that you couldn't help but believe it.

"With my songs it could have something to do with the lyrics as well. I like to think of it as like an overall combination of feel, lyric, and the fact that I spend a fair amount of time figuring out where the right 'peaks' should be in a vocal, or a drum part, or whatever.

"I've got to *feel* it. If I don't feel it, then it ain't working. So I figure if *I'm* feeling it, then someone else is going to feel it as well, do you know what I mean?

"After 'Reckless' I wanted to try to stretch out lyrically, so I hope that people will be listening to the lyrics on this album. I don't underestimate my audience at all so I guess they *do* listen.

"But there should also be an element of escapism involved. When I was 15 or 16, buying records and listening to the Who, that was great escapism for me. Nothing else seemed to really matter. School seemed so unimportant and music seemed the only thing that really gave me any sort of . . . *vision* – that there was hope somewhere, that there was somebody out there who was thinking about things other than text books and stuff. I found that to be a great release for me and a great way to temper my frustration. Music to me is a great release.

"I remember going to concerts and standing in audiences, and I still do that. When I was going to concerts as a youngster, I'd think to myself, 'God, if only he'd say hello or something to the people on that side, he'd *have* them'. Or I go to see artists now sometimes and just think, 'If he'd get off his arse and *do* something, and sing a little *harder* . . . If he'd just show a little more *conviction* – I keep bringing that word all the time – or be a little more *convincing* about this whole thing, then great'."

BUT, OF course, these are days when bands get Number One records without ever having played a single gig. So when they put a big tour together to support their album it's hardly surprising that you feel less than convinced, inspired or uplifted by the 'performance'.

"This is the 'modern age', man. Where you can put together five people, put them in a studio with a producer's dream and create a thing out of it. It's happened a lot. But the real cream, people that are really 'road-tested', will rise – for concerts, anyway.

"I feel that it's nice to have 'paid my dues', all those years sitting on a bus or a station wagon, grinding it out across America and Canada, slipping on the black ice . . . I remember those times, and I *know* that it was all worthwhile."

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SHRAPNEL

FROM PAGE 25

GIN $LING play Birmingham Edwards No. 8 November 12 (with **Wolfsbane**), Edinburgh Soundcheck Rock Club 15, Newcastle-Upon-Tyne Riverside 17, Glasgow Bruce Hotel 18, Rowlands Gill Townley Arms 20, Middlesbrough Norma Jeans 23, Carlisle Front Page 26, Darlington Arts Centre 27, Coventry General Wolfe 28, Portsmouth Basins December 2, Hastings The Carlisle Hotel 5, Bristol Fleece & Firkin 6, Walthamstow Royal Standard 8, South Shields Cagneys 12.

The band hope to have a single available by November 1, a double-A-side titled '**Heartbreak**' c/w '**Love Crazy**'. This will also be available by mail order (for £1.50 inc.p&p) from **Marc Chan, 12 Hunters Road, Spital Tongues, Newcastle-Upon-Tyne.**

DRN play Hammersmith Klub Foot on November 28.

ANIHILATED, DEATH WARMED UP and BOLTHROWER play Birmingham Mermaid on November 14.

DR. FEELGOOD play Birmingham Mermaid on December 4.

WILKO JOHNSON BAND play Islington The Red Bull on November 13, Birmingham Irish Centre 17.

WEO GORAN will be appearing at Redditch Palace Theatre November 17, Worcester Hoppers December 15, Evesham Public Hall 30.

ROMA (from Lichfield), **CYNIC** (from Worcester), **RACER** (from Burton) and **THREE IN A BED** (from Cannock) play Lichfield Enots Club on November 20.

SLEAZE BROS. INC., FALLING BOYS and **SHELLSHOCK** play Lichfield Arts Centre on December 11.

WRATHCHILD play a date at Birmingham Kaleidoscope on December 4. The group have just finished work on new tapes at Millstream Studios in Cheltenham.

NHHC, a Thrash act from East Sussex, have confirmed the following dates: Brighton Palace Pier Beak Club November 7, Wadhurst The Mekon 14, Lewes The Scarecrow Pub 28, Newick The Phone Booth December 6. Further dates will follow early next year, when the band will be supporting **Conqueror.**

TRIDENT play the following dates: Ayr Pavilion November 13 (supporting the **Redbeards From Texas**), Dumbarton Cutty Sark 19, Edinburgh The Venue 22 (with **Just The Job**), Bonhill Ladyton Bar 28, Glasgow Shadows December 18.

The band's five-track cassette EP, **'Cheap 'N' Nasty'**, is currently available at a price of £3 (incl. p&p) from: **Tommy Wilson, 44 Burns Rd., Harestanes, Kirkintilloch G66 2NT.** T-shirts, priced at £5.49 (incl. p&p) are also available from the above address.

SKIDMARKS have added the following dates to their ongoing UK tour: Wrexham Kings Arms November 26, Huddersfield White Lion December 2, Halifax Woodcock 8, Redcar Coatham Bowl 11, Burnly Bank Hall Miners 20.

THE ALLEYCATZ, from Newcastle-Upon-Tyne, play East Ham Ruskin Arms on November 19 (supporting **Cry**).

The trio's line-up is **Johnny D** (guitar/vocals), **Nikki Pow** (bass) and **TA King** (drums).

GIZMO play Crayford Town Hall November 5, Folkestone Bottoms Club 7. The band have, however, cancelled a show at Cheriton White Lion on November 20.

JOHN COGHLAN'S DIESEL play Fulham The Kings Head on November 14.

ENGINE play Buckley The Tivoli on November 6.

THE MACC LADS will be appearing at Wigan Transport Club November 3, Newcastle-Upon-Tyne Mayfair 8, Birkenhead Hard Rock Cavern 14, Morecombe Carlton Club 18, Bolton Sports Centre 20, Derby 20th Century Club 26, Oldham Hurricane Club 27, Coventry General Wolfe December 4, Sheffield Take Two 5, Fulham Greyhound 11, Leeds Duchess Of York 15/16, Nottingham Mardi Gras 18, Blackburn King George's Hall 19, Stoke-On-Trent Shelley's 22 (two shows).

SEDUCER, who have recruited former **Wild!** drummer **Dave Sutherland**, have lined up the following shows: Oxford The Dolly November 17, Lakenheath RAF Base 25, Nottingham Mardi Gras 27, Alconbury RAF Base 28, Birmingham The Mermaid December 19.

GENGIS, THREE IN A BED, GLADIATOR, LIVEWIRE and **ARK** play Walsall Town Hall on November 11.

SIDEWAY LOOK will be appearing at London The New Pegasus on November 25.

THE YA YA'S play Fulham The Kings Head on November 6.

THE RHYTHM SISTERS play Grimsby The Drill Hall November 3, Bradford University 7, Birmingham University 9.

QUENTINS FEAR & LOATHING play Reading Nino's on November 18.

OLD NO. 7 play dates at Walthamstow Royal Standard November 10, Lewisham Limes Club 13, Wood Green Fishmongers Arms 22 (lunchtime), Woolwich Tramshed 24, Turnpike Lane Queens Head 29 (lunchtime).

THUNDERING HEARTS, from Keighley, play dates at Leeds The Grove November 8, Keighley Rob Roys 19, Bradford The Peel 26, Keighley The Twines 29, Bradford The Queens Hall December 5.

The band's line-up is **Nashville Nipshake** (lead vocals), **The Ringo Kid** (bass), **The Doc** (guitar) and **L'il Joe** (drums).

SAVANA, a quintet from Derby, play shows at Derby The Old Bell Hotel November 12, Nottingham Mardi Gras 26.

The band's line-up is **Adam Crawford** (lead guitar), **Alan Woolley** (lead vocals), **Rob Wood** (drums/backing vocals), **John Baker** (rhythm guitar/backing vocals) and **John Hatchard** (bass).

THE FOUR WIVES OF KING HENRY THE V play a show at Newmill Hall on November 10.

BOMB PARTY play the following dates, supporting **Gaye Bykers On Acid**: Bristol Bierkeller November 3, Plymouth Polytechnic 4, Treforest Polytechnic Of Wales 6, Coventry Polytechnic 7, Kentish Town Town & Country Club 8.

DR. FEELGOOD play a show at Lowestoft The Pier on November 6, supported by the **Buster James Band.**

THE CHAPS play Widnes Gambird November 3, Runcorn Southgate School 7 (with **First Amongst Equals**).

GOATS DON'T SHAVE play West Bromwich Coach & Horses November 4, Wednesbury Anchor 14, Dudley Wheatsheaf 19, Dudley JB's December 4, Birmingham Piranha's Cod Club 6.

THE MILK MONITORS play Putney Half Moon November 10 (with the **Senseless Things**), Hampton Court Jolly Boatman 20.

The band issue a single, **'Dance With Me'**, through Vinyl Solution later in November.

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Yet another great idea from those awfully nice Kerrang! people!!!

IT'S NOT OVER TILL THE FAT LADY SINGS

Pic Ross Halfin

GREAT WHITE (l-r): Audie Desbrow, Jack Russell, Michael Lardie, Mark Kendall, Tony Montana

The road has been long and tough for GREAT WHITE, virtually the only band from Los Angeles who didn't benefit from the 'LA Metal Boom' of a few years back, but who refused to compromise or curl up and die like a 'gummy old shark'. And it's paid off – at last. As SYLVIE SIMMONS discovers, the group's new 'Once Bitten' album has now gone gold in the US, which at least gives 'poet'/frontman JACK 'Action' RUSSELL a *good* reason to drink and get arrested!

30,000 FEET ABOVE America in the pub-class section, somewhere between Minnesota and LA, Great White were celebrating, finally going *gold*.

Grown stewardesses wept as the White Ones dangled their Stolichnaya bottles on their knees and told tales of past injustices.

Like being one of the best rock 'n' roll bands in Los Angeles and about the *only* bleeding rock 'n' roll band in Los Angeles left unsigned.

Picked up and dropped and left to drown like the lemon in the Great Marguerita Of Life or something, Great White refused to die, mortgaged their houses to put out an indie album (last year's 'Shot In The Dark'), found themselves on their second major label in three years and got down to business.

'Once Bitten' is the business; rock at its low-slung, big-hearted, bigger-balled sweetest, and it's been burning up the charts like Richard Pryor, butt-f**king *Billboard*'s Top Twenty and going gloriously, deservedly GOLD!

600,000-odd albums steaming on the turntables between Minnesota and LA and everyone wants to shake them by the hand. Even the FBI . . .

"SO WE'RE on the runway at LA Airport and the loudspeaker's going, 'Will you please remain seated while the officers of the LA Police Dept. come and escort two gentlemen who've caused a lot of trouble off the plane.' I thought 'F**k it, they're finally going to do it, they're finally going to arrest me'! So they walked onto the plane and ended up arresting me and Mark. The FBI no less! First time I've ever gotten off the plane first though!" Vocalist Jack Russell laughs, like Santa Claus freebasing in a subway. And what were they arrested for? "*Celebrating!*" says guitarist Mark Kendall, all outraged innocence, before going back to his beer.

"It's like this," says Jack. "You go on a plane, they sell you booze, you get drunk and they have you arrested."

S**t, busted for booze and he's not even *driving!*

"Well," says Jack in his cannot-tell-a-lie mode, "I was making rude limericks up too and throwing peanuts in a lady's wig. This lady five rows up – (silly high little-old-lady voice) – says, 'These boys are bothering me, I'm really not enjoying my flight' – she had to go and ruin it. There's 40 other people cracking up and we're passing around a big bottle of Stoli – I didn't mention we brought our own booze – and this one lady had to go and ruin it."

"You did go through your whole repertoire of jokes though," says drummer Audie Desbrow.

"Only the filthy ones," protests Jack.

"SO FOR the future information of jet-setting *Kerrang!* readers, what limericks will get you arrested on an aeroplane?

"There once was a lady called Dot
*Who lived off pigs**t and snot*
When she couldn't get these
She ate the green cheese
*She scraped off the sides of her t**t."*

"That," says Kendall, head hung, "was the one that did it." Arrested for bad poetry? "Yeah, is this justice?"

So they hauled them off to the cooler. Mark they let go after a few hours, even though his relatives declined to put up bail.

"And they go, 'Mr Russell, we're detaining *you* . . .'

"This guy comes back, grabs me by the neck, throws me in my seat. 'What the f**k's your problem, dude? Hands off, don't mess with the Russ, I *wrinkle* easy!' And this guy gets all bent out of shape.

"And – check this out – I've been in jail for felonies and all kinds of s**t but this one takes the f**king cake. They find an outstanding warrant for *fishing without a licence!* 'Oh God, no, not fishing without a licence!' 'Up against the wall, pull that trout out of your ass, buddy, we know you've got it in there!'"

("And the funny thing is he caught no fish!" says Audie, in brackets. "All I caught was a cold, son of a bitch!" growls Jack in the same bracket.)

Just a rebel, Jack Russell!

"Yeah, rebel without a good crime. It's great when you're in there. 'What are you in for, man?' 'Murder. What you in for?' 'Fishing without a licence!'

"You know, rock 'n' roll is really taking a f**king dive as far as I'm concerned." Jack leans back in his chair and adopts a serious face (might be because he's nursing a Perrier when all around him are beered and tequila'd to the eyeballs; occupational hazard of an early morning video shoot). "You can't have no f**king fun, man. I got s**t for throwing *water* out of the windows in New York!"

But did you take it out of the toilet first?

"Yeah! It *sucks*. Now it's like, 'You can't do that sir.' Are you f**king kidding me? You're going to throw me out for *that?* They threw me out of a hotel in Maryville, Indiana, just because I pulled a gun on a maid and told her to shut up, because it was eight in the morning and she was making all this *noise!*

But he talked his way back into a room. He's one of those rare animals, as big-hearted as he is big-mouthed, kind of Just William on a Jack Daniel's diet, who can get away with anything.

"They even gave me my gun back," Jack grins.

"CERTAINLY NEEDED something to shoot that darn album into the charts. Otherwise how come 600,000-odd people have so far come around to what those of taste (ie *Kerrang!*. See last December's 'Predictions' feature if you don't believe me!) have known since the band formed in LA in Autumn '82 – that Great White's a hit band?

"I don't know," Jack shrugs. "Maybe it's one of those stories where the best things in life are worth waiting for. I think people are just starting to catch up on what we're trying to do, which is different music compared to what's on the radio and what other people are playing. It wasn't, 'Aw, let's try writing '80s songs, hits.' The first stuff we wrote, we went, 'S**t, we've got to make sure this album's a hit; if we don't it's the last chance we've got'. And then when it really came down to it we said, 'F**k it man,' and we threw those songs away. We said, 'Let's write songs we like, that we know are good songs. And if they don't sell, at least we go broke with some integrity, at least if the shark dies he's gonna die with his f**king fin in the air like F**K YOU! He's going to die with his teeth in, not some gummy old shark!'"

So manager Alan Niven sent them off to the mountains, a log cabin, to get them away from all distractions and down to the grisly business of writing killer songs.

"It's snowing outside," Jack sets the scene, "and snowing *inside*, know what I mean? There's a pool table and a bar and we're getting drunker and drunker and that's all we did for two weeks – drink, drink, drink, party, party, party, and we wrote four songs and only one of them was worth a s**t. It was like, 'What's this, man? Alan is going to be f**king pissed, better write another song,' and I'd be totally high and writing these outrageous lyrics – *'Oh the sun the moon the clouds'* – bitching lyrics, man! And the next day you'd look at them and go, 'Who the f**k wrote this!'

"But it wasn't totally useless. It was a lot of fun, we got to hang out together."

"We got another little Russell too," murmurs Audie.

"The little bugger's got three heads, he ain't mine!" roars the Russ, and the waiter comes over to see if there's something wrong with the guacamola (I forgot to mention we're squidged around a table in one of Hollywood's finer Mexican restaurants, where the Marlachis jingle away behind a dividing wall somewhere and the tequila flows like tequila).

I thought you were *alone* in this log cabin, I venture, no distractions and all that?

"Well," says Jack, sheepish – make that goatish, "I met this girl . . ."

Queen of the Mountain they called her. Had a sister too. But it'd take two packets of used fivers to get that story out of me! Let's just say there's some wild frontier out there. Dangerous too – they nearly lost Audie when his car started sliding down the snowy slope of their driveway and halfway over a cliff, "and we're going, 'Look at Audie, man! He's sliding off the cliff! Come on man, jump! It's only a rental car . . . . . .'"

MEANWHILE, BACK in civilisation, "We looked at the songs we'd gotten and they weren't really happening." Except for 'Mistreater' and 'Save Your Love', that is, which made it onto '. . . Bitten', and they got down to serious work.

"And it was so *easy*, the attitude was real positive. We realised when we went in to record that we had some good s**t happening."

All that farting around in log cabins and forests obviously had some effect – the record has a very *rootsy* feel, real deep-down dirt-under-the-nails song-in-your-heart bluesy.

Jack nods. "I think it's more heart and soul than anything else. It goes back to what I was saying earlier as far as not trying to write hit songs, just trying to write what's *in here*. Everyone's writing formula rock, like Bon Jovi did this, we saw somebody else do that – *f**k it* man! Let's just go back to the roots. Let's go back to what got our dicks hard when we learned how to rock 'n' roll, try to remember what it's all about; why I'm singing in a rock band is because of bands like Aerosmith and Zeppelin.

"And I keep going back there

KONTINUEZ OVER

FAT LADY

FROM PREVIOUZ PAGE

because it's a really big part of my life, always has been. And it all comes down to the f**king blues. Like, 'What do you have?' *The blues!* I've got some bimbo in my right ear, the landlord yelling in my left, the manager bawling at the front and some record company guy f**king me in the ass from behind, so I've got the f**king blues."

("I thought you had the crabs," says Audie, in yet another bracket. There follows an educational segment about how to get rid of the things using, variously, popcorn, rootbeer, hammers and lighter fluid, which we have no room for here. We'll deal, instead, with getting rid of *the blues*).

"This band has had plenty to have the blues about. So it came down to selfish writing, writing songs for ourselves, just using what we have – like Kendall's a blues guitarist, always has been – instead of trying to write Journey songs.

"And for me it was a different record and a lot more fun in the sense that I really got to sing a lot of different stuff, different styles – bluesy, sexy stuff, soulful ballad-type s**t – which was a real experience for me.

"In a sense this album was: damn the torpedoes, full speed ahead, f**k everybody else. People have been telling me this band is dead for years. *Nobody's* going to say it's over but us! It's not over 'til the fat lady sings – and I ain't letting that bitch on the stage! This is my f**king gig, man!"

EAD DOC Doom's review (last issue) and you'll know there are two 'Once Bitten's – the American one, and the Brit. beast, which has three songs different – 'Gimme Some Loving', 'What Do You Do' and the brilliant Angel City cover 'Face The Day' – tracks from the last album, 'Shot In The Dark', which was unreleased in Britain.

"We always wanted a Greatest Hits album, now we've got one," guffaws Jack. Alan Niven explains that there was no guarantee that these fine tracks would *ever* be released over here if they didn't take matters into their own hands. With some luck and a lot of justice, the Brit. version of the album will do as well for them here as its American counterpart, co-produced by Kendall, Niven, and quiet keyboardist Michael Lardie. There's talk of them giving it a prod up the behind by coming over to play a couple of Marquee-style dates, though for now they're getting flexed up to play support on the Whitesnake US tour. Again!

Pic Ross Halfin

JACK RUSSELL & MARK KENDALL: rebels without a good crime!

"Are you kidding? I can't wait," Jack grins like the cat the vet couldn't catch. "And it's back to arenas again. Small shows are great, but the larger the amount of people I can get up in front of and show off to, that's what I enjoy. If you can make 10,000 people smile at once, that's f**king cool, you're doing something good with your life. This is getting really corny but I do feel privileged to have my gig. I don't feel like '*Hey!* I'm a f**king singer in a band, you lowly scumbags!' I feel like a lot of musicians have been taking it the wrong way these days and that gives rock 'n' roll a bad name."

WHILE JACK'S off doing Bon Jovi impersonations for the moment, let's find out what happened to departed bass player Lorne Black, given the boot just as things were going good for the band.

"He did it to himself actually," says Audie, and everybody nods.

"It's one of those unfortunate things," says Jack. "I feel bad for him but I've been kicked out of bands too – I've been kicked out of two bands *and* I've been stuck in jail for a year-and-a-half and I didn't let it stop me! If he wants to do it he'll do it and I wish him luck.

"But he had to go. I told the band *I* would have left if it had come down to it; I felt that strongly about it. Sometimes when you're cruising down the old f**king road of life, people change lanes. And it was one of the lane-changes.

"I think our karma's good right now and we want to keep it that way if possible. It wasn't the right set-up. I never felt the band was a whole unit. A piece of the puzzle didn't quite fit – You know where you just try and squidge the wrong piece in to make it work? And now we've found the missing piece."

His name's Tony Montana. He was once in a nowhere band that opened for the White Ones and they found him through a friend. One day he was driving down the highway listening to 'Rock Me' on the radio, "and I thought, *great song*, these guys are going to do it some day. The same day I got to work – teaching at a Hollywood music store – and, this is weird, the next thing I know I got asked to do the audition."

Audie, the other half of the rhythm-section, gave him the final nod, and there we have it, "the perfect Great White!"

SO WHAT made Jack stick with Great White when the major labels turned their backs, critics pronounced them deader than Loverboy's profile, and people generally didn't want to know?

"I had offers for other bands, but I'd been with Mark so long" – ten years now – "and I've always felt a certain magic about our relationship and there's never been a time when I actually seriously thought of leaving. I never wanted to be in a band like, 'Oh, Jack Russell joins a band and becomes rich and famous'. I want to get it from the ground up, do it myself. I've always believed in this band, always will. The chemistry feels right now, the band feels real good and we want to just continue to kick some butts. Now we just want to get out there and play, play, play! I don't *ever* want to come home. I don't need no house, I just need a bigger suitcase!

"I don't think it was the evil eye of fate or whatever that made it take so long for us. It's just the way it was. If the band had been a success on the first album, our second album wouldn't have been the business. I don't think we'd have had what it takes to make a great album.

"There's a lot of heart and soul on the record, a lot of hard times on there. It's no s**t, that f**king thing's *there*. We've been eating s**t for how many years? It's *real*."

FOOTNOTE: Please note that the versions of 'Face The Day' and 'What Do You Do' on the UK version of the 'Once Bitten' LP do vary from the originals on the 'Shot In The Dark' album. 'Face . . .' is the full-length version, whilst 'What . . .' is a new, 'live in the rehearsal studio' rendition. In addition, the next Great White US single will be a re-mix of 'Save Your Love'. They have also just put together a special three-track cassette single for future release.

KONCERTZ

BAD NEWS
Victoria Hall, Hanley

BAD RIDDEN!

HM HEROES FAIL TO FIND STAGE SHOCK!

Pic Ray Palmer

. . . well, not quite. Colin Grigson, Spider Webb, Vim Fuego and Den Dennis practising their poses before going on at Hanley. Scorpions eat your heart out . . .

LIKE THE leather-jacketed hack out of some spoof TV rockumentary, I missed the start of the gig due to unforeseen circumstances out of my control: namely, I got lost and couldn't find the hall. It would have been better if I'd been drunk and missed the whole thing, of course, then I could have gone the whole cliché . . . As it was, I stumbled in blind through the doors of the Victoria Hall just in time to catch Bad News hamming it up on the guitars mid-way through their first number, 'Drink Till I Die'.

I didn't know what to expect from seeing Bad News finally headlining at one of their own shows; it's one thing to assault a captive audience on a festival bill, quite another to go it alone and entertain that audience on their own terms. Would the average Heavy Metal fan pay money to see Bad News perform live? Would the average *anybody* pay money to see Bad News perform live?

Judging by the size of the crowd at the Victoria Hall, it seems the answer would be 'Yes' – all kinds of people are paying money to see Bad News live. It's a real cross-section we have here tonight: in the balconies sit the 'New Statesman' and 'Filthy Rich & Claptrap' gang, happy to clap at the end of set-pieces but *not* keen on punching their fists in the air like they are down the front. It's down there we get the hard-boiled HM mob; just like at any other rock 'n' roll show, they jack-knife through the air like Zebedees on acid, stamp their feet and howl – only at *this* 'rock 'n' roll' show they're allowed to laugh out loud too . . .

And at the back, straight-faced but watchful, there are the inbetweenies: the original-series 'Young Ones' oldsters, in on the joke all right, now waiting patiently for the punchlines to land.

Third number in, 'Bohemian Rhapsody', is the first big set-piece of the night that everybody really gets into. All of us, the straight, the crooked, the calm, the insane, we all laugh, and we all bang our heads during the 99½ miles-an-hour sprint through the finale . . .

I'm not going to reel through every joke and skit in the show – you will enjoy them all much more the way Bad News tell them, anyway. Suffice it to say, the 'band' run through pretty much every HM cliché in the book – lights, dry-ice, pyro, the occasional huge explosion, and, though he wasn't in evidence tonight, an appearance by their own Eddie-type band mascot in the shape of Roger The Skull – plus a few you don't need to be an HM fan to recognise, then twist them around and turn them into slapstick. They look like they do in the 'Bo Rap' video: grotesque and caricatured, a belly laugh and close to the bone. When they play (yes, they *all* play, even Colin/Rik) they sound just like they do on their album, like bad Motörhead or sloppy Status Quo.

You couldn't really call it Alternative Comedy. This is more like pantomime, only you couldn't take the children because of all the 'F' words. Let's just call it entertainment with a small 'e'.

Crude, funny, perceptive, and above all entertaining, that's what this Bad News gig proves to be. Trundling manfully through the jokes and set-pieces, interspersed by the best material from the album like 'Master Bike', 'Warriors Of Ghengis Khan' and the perennial 'Hey Hey (F**k Off) Bad News', they never quite attain the dizzy heights of Total Outrageousness. Maybe that will come later into this tour when they've worked in the Skull and a couple more gags. Instead, they are audience-friendly, warm and even quite ready to rock at times.

They close with an hilarious everybody-take-a-bow burst through The Who's 'My Generation', and they encore by miming to their next single, 'Cashing In On Christmas', everybody prancing and preening like big red poofs in outsize Sanity Clause outfits, the audience singing along like seals.

It doesn't matter which way your prejudices hang with Bad News. They know how to put on a show, and when they do they are something to see, unlike any other act out on the road today.

MICK WALL

STEVE GRIMMETT of Grim Reaper: one powerful set of lungs

JOHN BUSH of Armored Saint: can he deliver?

THE HELLFIRE club: Michael Weikath and Marcus Großkopf of Helloween (top left). Next row down (from left): John Bush and Dave Prichard of Armored Saint, Nick Bowcott and Steve Grimmett of Grim Reaper. Third row (from left): Joey Vera (Armored Saint), Mark Simon and Geoff Curtis (Grim Reaper). Semi-conscious, bottom right: Armored Saint drummer Gonzo

HELLOWEEN: just about the most commercial balance of speed and melody around

Pix Frank White

WHEELS ARE BURNIN'

HELLOWEEN/ARMORED SAINT/GRIM REAPER
Capitol Theatre, New Jersey

'HELL ON WHEELS' was the name given to this particular tour, an odd choice since none of the bands on the bill truly have what you might call a 'hellish' sound.

Venom/Slayer/Exodus over two years ago – now *that* was pure hell!

Actually, what we have here is altogether an odd package. Audience response seemed to indicate that Helloween were the most eagerly anticipated act appearing, while both Armored Saint and Grim Reaper were given polite, if not exactly maniacal, welcomes.

Both Reaper and Saint have struggled in the States, with their middle ground approach to Metal appealing to neither the hardcore Thrash fans nor the glam/pop Metal devotees, while Helloween are building a steady following from the underground up.

Frankly, I was most anxious to see the German gang in person, having kept up with the Hello-hysteria that's gripped Europe. And I wasn't disappointed, 'cuz Kai Hansen and his merry men delivered in a most professional and energetic way.

I would have to say that Helloween have achieved just about the most commercial balance of speed and melody around, and their double-edged attack was presented in a visual sense as well.

Dressed – but not overdressed – in colourful leathers and spandex which reminded me of the Scorpions' garb, they nonetheless Thrashed continuously to each song, avoiding the typical poses so prevalent in commercial Metal.

The set included almost all of the 'Keeper Of The Seven Keys (Part One)' album, including a brilliant reading of 'Halloween' that held the attention for the full 13 minutes, plus 'How Many Tears' from 'Walls Of Jericho'.

This one ended the set, which may have hurt the band since many of the American kids are only acquainted with the latest LP, but despite the subdued audience reaction when it was announced, the song went over quite well.

Michael Kiske didn't say much between songs, but his vocals were equal to the recorded ones, soaring and swooping but never reaching the level of 'air-raid siren' annoyance. Special mention must also go to drummer Ingo Schwichtenberg, whose powerhouse double bass work was a most enjoyable surprise.

Whereas Helloween have absorbed their Priest/Maiden influences well, creating Metal that can tread the fine line between power and accessibility, Armored Saint have a bit of a problem in that department. Sure, these guys work damn hard onstage, almost making you sweat along with them, but in the end I could only remember two or three of the ten or eleven songs they played.

'Can U Deliver' stood out because of its catchy bridge and chorus, and the Saint's cover of Skynyrd's 'Saturday Night Special' was a genuine, down'n'dirty rave up, but everything else just blended into a moderately fast, fairly heavy mush of basically indistinguishable songs.

Now, that same charge can be levelled at many a Speed Metal band, you say, right? I'll buy that, but the best Speed Metal bands attack with so much speed and energy that they can blow you away without having memorable songs. Armored Saint have the energy, but they don't have either the speed and frenzy of Thrash nor the hook of well-written songs.

They tried hard though, and lead singer John Bush worked the crowd as best as he could, but there's still that missing ingredient that continues to hold Armored Saint back.

The same could be said about Grim Reaper to a certain extent. Some of their older tunes are quite catchy (the ever-popular 'See You In Hell'), but a song like 'Rock You To Hell', which isn't bad actually, shows how much they've progressed just in the title alone. Reaper produce decent, workmanlike Metal that's very British in style, but lacks the depth of the best British Metal that emerged during the NWOBHM, from which Reaper take their cue.

It all ends up sounding the same after a while, just sort of plodding along with that same beat, stopping only for the standard ballad ('The Show Must Go On') before plunging back into the midpocket morass of 'Night Of The Vampire' or 'Hands Of The Ripper' among others. I'll give these guys credit for working hard too, and Steve Grimmett has one powerful set of lungs, but the music defeats them.

Overall, the sound was good for all three bands, which helped Helloween's twin axe assault but took the edge off the one-guitar formats of Saint and Reaper.

Unfortunately, the house was less than half full, emphasising that the headliners aren't getting out of their musical limbo yet.

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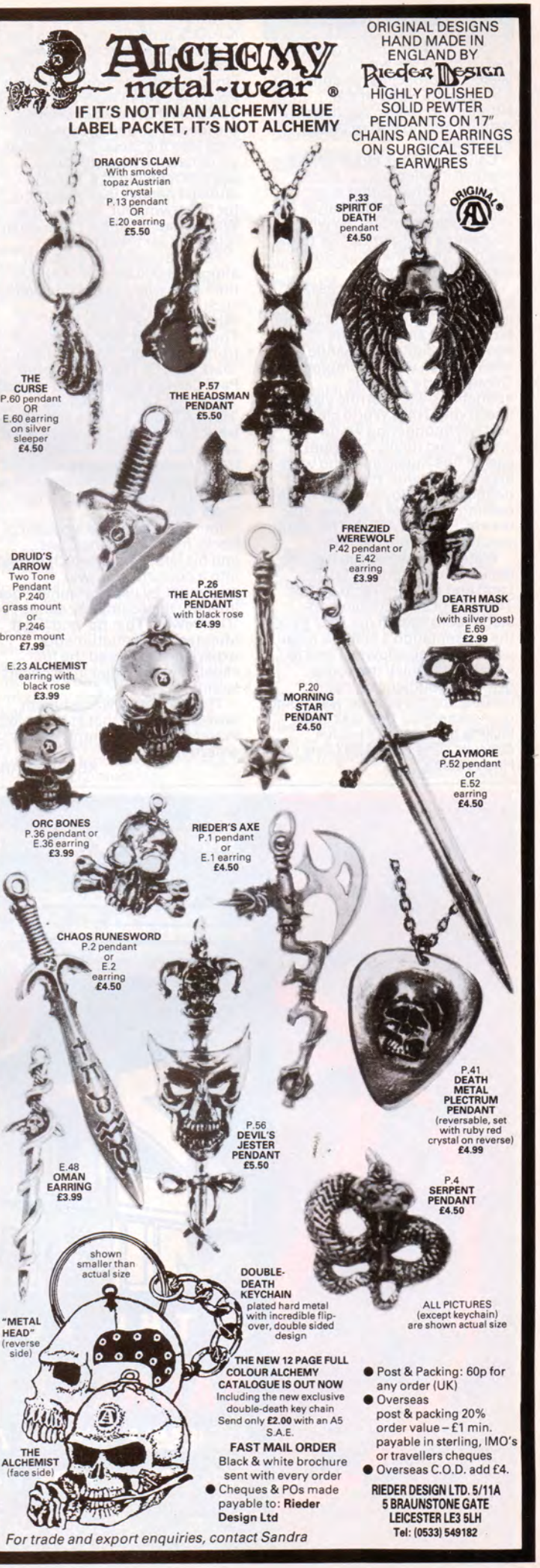

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ROGER WATERS
Kingswood Theatre, Toronto

THERE'S SOMETHING positively menacing in the way Roger Waters approaches his audience. It's not quite Hitler at the Nuremburg rallies, but there's a definite feeling you're being manipulated.

Call the ex-Pink Floyd bassist a creative intellectual . . . or call him a con-artist. Either way, Waters knows how to deliver his anti-apocalyptic diatribe while applying a well-aimed kick to the groin of his former Pink Floyd cohorts in the process.

Waters had all the necessary tools in place – state-of-the-art sound and lights which lit up the Kingswood amphitheatre like some supernova; a gigantic oval video screen which combined Gerald Scarfe's cryptic animations with horrific visions of starving Third World children and war-mongering world armies; and finally, a support cast of fine musicians who were able to work with Waters in re-defining Pink Floyd motifs while helping to deliver his latest epic theme, Radio K.A.O.S. The result was total sensory overload.

Waters' masterstroke was the inclusion of California DJ Jim Ladd and his mini-radio station. The idea of a functioning on-stage radio station not only gave the presentation a specific focal point, but also allowed Ladd to vocally embellish the songs, giving the audience a clear understanding of what was going on – something that was sadly lacking in Roger's previous concept, 'The Pros And Cons Of Hitch-Hiking'.

Under the guise of Radio K.A.O.S. presenting Waters live in concert, the format allowed Waters to perform a number of Floyd classics without deviating from the overall theme. And you could tell that he was relishing the idea of throwing those hits back into the faces of his former workmates who, at the time, were rehearsing in a Toronto airplane hangar in preparation for their own tour. By the time Waters had finished, there wasn't much left for them to play.

The near-capacity crowd of almost 13,000 couldn't believe their ears when Waters delivered such nuggets as 'Mother', 'Another Brick In The Wall', 'In The Flesh' and 'Nobody Home' from 'The Wall'; 'Money' from 'Dark Side Of The Moon' (with Paul Carrack singing lead vocals); 'Welcome To The Machine', 'Have A Cigar' and the self-titled track from 'Wish You Were Here', as well as 'Pigs On The Wing' from 'Animals'. Waters rounded out a memorable evening with an encore of 'Brain Damage' from 'Dark Side . . .'

Intermingled were a couple of tracks from 'Pros And Cons . . .' and his latest opus, which turned into a powerful anti-war statement by using graphic video imagery to accompany songs like 'The Powers That Be' and 'Four Minutes'. This multi-media experience explored the full capabilities of video in a concert setting.

The end result was a breath-taking spectacle that at times left Waters' audience numb with amazement.

KEITH SHARP

CELTIC FROST/KREATOR/ VIRUS
Powerhouse, Birmingham

WE COULD smell Birmingham on the horizon. We could almost reach out and touch its scaley tentacles and roadhog steel.

Yeah, the vodka-fuelled tide was definitely reaching its zenith, massaging the Russell-Doom consciousness as the Inter City train hauled itself those last few yards into the dock. Birmingham. The Powerhouse. Thrash. Celtic Frost. Kreator. Virus. Questions . . . and hopefully answers.

In many ways each band faced a moment of terrible truth. For Celtic Frost, this was a foray into headlining territory. Live without a net and with none to blame save themselves if their burgeoning reputation failed to carry them through this series of UK dates. How would new guitarist Ron Marks cope with his new environment? Could the Frosties use the extra musician to stretch and manoeuvre their sound into fresh fields? Or are they resigned to mere cult status?

For Kreator, this was a British debut racked on top of tremendous newsprint coverage. Some have already hailed the German quartet as third-generation messiahs of the Thrash Metal snake troopers, whilst others believe that this lot are destined to make a major impact. So, this debut UK gig really was a watershed, a litmus test of their resilience and expertise. Could they cope with the burden of matching achievement with 'hype'?

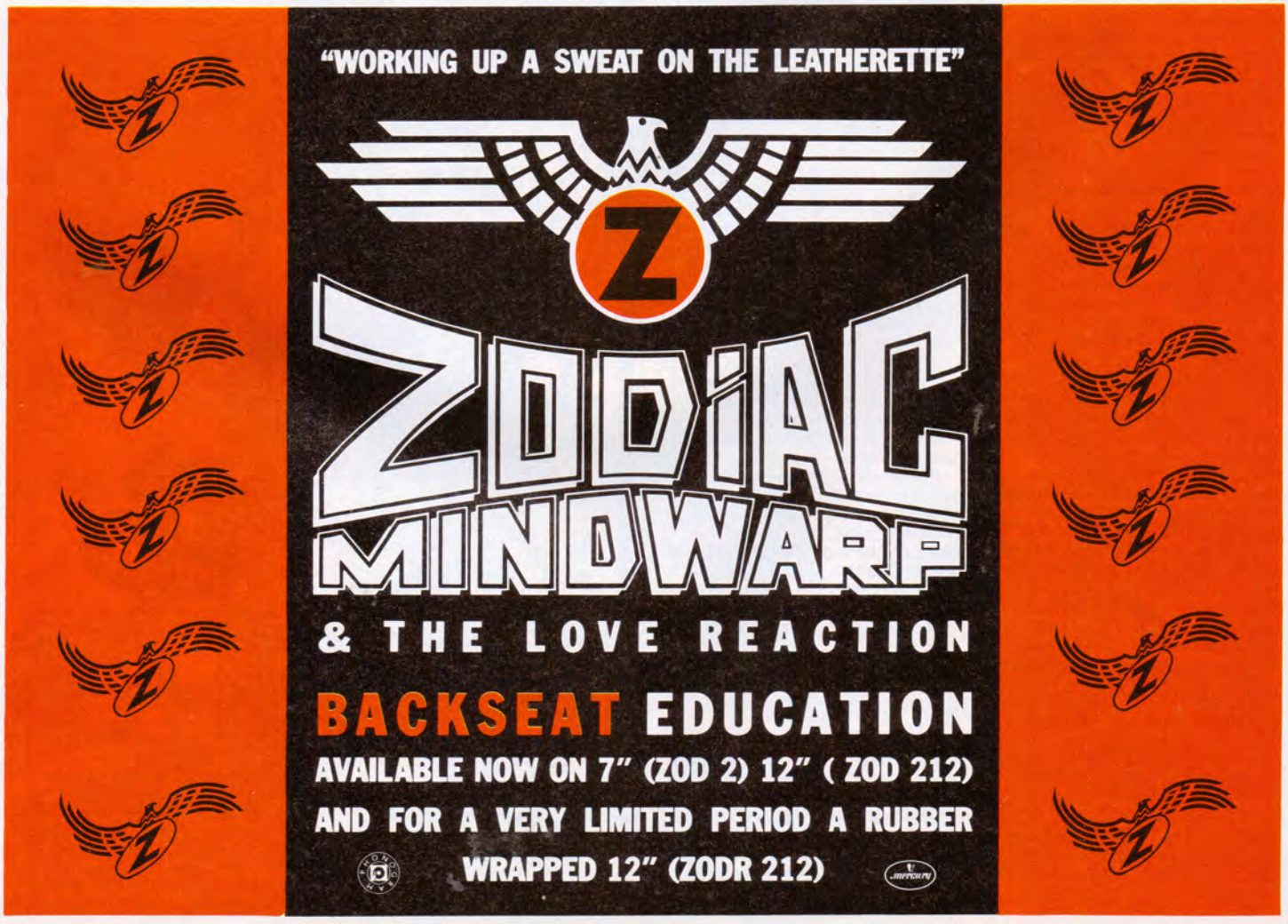
For Brighton act Virus, it was a case of proving that all their brave words concerning their self-estimated position as the finest Thrash mob in Britain at the moment really did ring true in the heat of battle. Are they the salvation of the paltry UK Thrash scene? Or merely blowing bubbles into the wind?

So, let's begin, shall we? Into the arena and down with the lights.

Virus have metamorphosed into a quartet since the recording of their MetalWorks-released debut album 'Pray For War' recently (see review last issue). They've added new guitarist Cokie, claim to have moved far away from the sound an' style on the 'Pray . . .' vinyl and maintain that they will be a match for anyone. So? Well, I'm gonna cop out and take a raincheck on this one. Given virtually no soundcheck, hardly any room to move onstage and just 30 minutes, Virus really weren't operating under fair conditions. It's simply a case of giving a band a reasonable crack of the whip before burying or crowning 'em and Virus weren't in a sympathetic environment or atmosphere.

However, I must say that despite considerable failings I kinda like Virus. There's hunger, sharp-edged meanness and solid belief running through their ranks and I reckon that given proper guidance they might achieve something. The question is: how far can they hope to go?

But, there is something about Virus that cannot be ignored and whilst their potential is being guided into an altogether overtly



KREATOR GUITARIST/vocalist Mille: like Accept warped by the Chernobyl fall-out

Punky region at the moment, I've got something of a sneaking intuition that if they could forget about the brash claims for the moment Virus could develop into a worthy band. I'll go an' see 'em again for sure, only this time I hope it'll be under more creative conditions.

Let me say here that I regard Kreator as something of a puzzle. On record, I've yet to be convinced that there's anything to offer save a lot of distorted ideals. Yet live they come into their own like few acts I could mention. Given a surprisingly warm response from the keenly-charged crowd, Kreator roared and blasted rather like Accept warped by the Chernobyl fallout. This is nuclear holocaust, fiery, intense, dense and played by musicians.

Lead vocalist/guitarist Mille is a phenomenon, with a roundly catastrophic voice that actually works and his cohorts (guitarist Tritze, bassist Rob and drummer Ventor) raged with such dynamism and brutality that the crowd reaction quickly reached hysteria, with the frequency of Moshing so rapid that there was a constant flow of stage divers. Certainly Kreator are in a different league to Virus and clearly they have much to offer. But I can't help feeling that their songs rather let everything down. There's little imagination or subtlety in the music and songs like 'Terrible Certainty', 'Behind The Mirror' and 'Toxic Trace' impress only in the short term. What's needed is a little more variety, cos whilst Kreator do offer considerable amounts in the energy stakes, there's precious little to tie this freneticism to at the moment. No, I'm afraid that Kreator still lag a long way behind the likes of Celtic Frost. Talking of which . . . over to Mr. Russell.

MALCOLM DOME

THE LAST time Yours Truly and 'kub reporter' Dok Doom caught the Frosties in the raw (flesh) was at the Aardshok Festival in Holland way back in February. And if my memory banks serve me right the good Dok was most impressed with their post-Blue Cheer style set! That was the fifth time I'd seen the Celtiks and despite being well and truly in order, the band's sound had become at that stage so rich and complex that lead vocalist/guitarist Thomas Gabriel Warrior was finding it increasingly difficult to include his legendary 'death grunts' and 'heys' alongside his komplex axe work – something had to be done, and quick!

And here we are after this nine-month pregnant pause with the birth of the new Frosties. Ladeez an' gentlemen, I give you new CF axepert Ron Marks. What a difference he makes to the overall sound. Ron has taken a lot of the weight off Tom's shoulders and clearly the Warrior (no, not Chariot you fools!) is enjoying himself more than ever.

Now, the Frosties had to be in top form, following labelmates (on Noise) Kreator's impressive display in the Moshing arena. But the portents were good when Tom G. let out two of his renowned 'heys' and one 'death grunt' before the opening song 'The Usurper' had even gotten into gear!

Now, feeling suitably morbid, I kouldn't help but be impressed by the clear sound, the man responsible being Metallica sound man 'Big Mick', who clearly had tuned into the 'Mexican Radio'. Two more avant-garde klassiks followed this cover, both penned by bassist Martin Eric Ain. These were 'Inner Sanktum' and 'Mesmerized' (the latter being well grindy). These led us neatly into 'Dethroned Emperor', with Dok Doom rightly pointing out that the Marks/Warrior riff ran close to Diamond Head's 'Am I Evil'. Next up was newie 'Jihan' (an Islamik term for 'Holy War'), a Ron Marks komposition featuring serious amounts of Death-hem. Ron's intrikate riffs were a joy to behold. However it was at this point that things went wrong when Tom's amp packed up and the interlude whilst a repair job was effected was filled by the Martin Ain show.

Obviously non-plussed by the situation, Martin tried to do a morbid impersonation of Bernard Manning, but failed miserably if amusingly. His embarrassment was eventually saved by the Marks Brothers, Reed and Ron, who proceeded to solo to great applause. Reed embarked on a quick exkursion around his kit, with those huge sticks of his, whilst Ron treated us to some axework that managed to inkorporate a hint of Zeppelin's 'Kashmir'.

Thankfully some sanity was restored for 'Babylon Fell' and kurrent single 'I Won't Dance' before second newie, 'Barrel Fear' (no, not about Watney's Red Barrel!), saw the Frosties get into Vietnam territory, with the sort of riffing that has gotta be heard to be believed. We're talking more chunky than a Yorkie bar here, readers! Tom and Ron traded riffs rather like stockbrokers on heat.

The set then thundered to a tumultuous close with golden oldies 'Visions Of Mortality', 'Circle Of Tyrants' and encores 'Into The Crypt Of Rays', 'Procreation Of The Wicked' and the essential 'Morbid Tales'. All in all, the Frosties proved themselves to be a total triumph and as a four-piece they can only go on to greater things.

XAVIER RUSSELL

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VIDZ!

'IRON MAIDEN – 12 WASTED YEARS' (PMI)

WELL, THERE'S only one thing I can say about this here 'history of Iron Maiden' vid., and that is: "WELL IN ORDER". And these very words are uttered as bassist Steve 'Klaret And Blue' Harris takes us back to The Ruskin Arms and informs us that the place "Ain't changed at all", which leads us neatly into 'Charlotte The Harlot', filmed very poorly on April 8 1980 at the aforementioned 'Battle Kruiser'.

Three *Kerrang!* hacks make brief appearances; firstly we have Steve and guitarist Dave Murray waffling away to Mick Wall on his Sky Trax Cable TV show; later on in the vid. we see Howard Johnson telling us about the differences between English and Polish 'billy bunters' (punters). And still on the Polish theme, we have Gross Halfwit filmed outside the Parker Meridian Hotel, New York, rabbiting on about a Polish wedding Maiden played at, with Rossykins on lead vocals!

I have to confess I found the interviews far more entertaining than the concert footage; it was nice to see people like Neal Kay (now minus that hideous 'tash and hair) recalling the good ol' days, and Rod Emptywallet telling us about Maiden's 'Devil Worshipping Days' in America!

Yeah, '12 Wasted Years' is an essential purchase for the Maiden 'eadbanger. Now can someone tell me why Maiden's Number One fan, the legendary Jeff Hammer from 'Texas Tapes and Records', wasn't filmed? XAVIER RUSSELL

BOOKS!

'MARKET SQUARE HEROES – THE AUTHORISED STORY OF MARILLION' by Mick Wall (Sidgwick & Jackson)

IT'S HOT, and it's The Roxy in LA. Mick Wall, part-time journalist and full-time drunkard, attempts to get to the bottom of Marillion's technical wizardry that's the mainstay of their creativity. Suddenly, senses heightened, Mick pounces on it – on what makes Marillion special. Could it be the Korg Poly Moog and a DX7 hooked up in some innovative manner? No it's Mark Kelly and his (and I quote) "keyboard 'widdly widdly' pulsing like a hot strobe." BRILLIANT!

That's exactly why Mick Wall's done such a cracking job on this book. He doesn't know squat about making music but he knows all there is to know about the attitude of rock 'n' roll. Mick takes you right into the very bosom of Marillion, to their core, and that's the secret of a great biography. The author's not an outsider, he's an integral part of the web of the band's organisation. Without Mick, there'd be an element missing from Marillion.

Now all this wouldn't mean s**t if the man couldn't write, but we all know that he's got the art down pat. Jaunty and racy without any of the pompous reverence of most biographers, he's created a jolly good read that really puts you in touch with the characters involved.

Even if you couldn't give a monkey's about Marillion's music you'll warm to a tale that's very much worth the telling. And nobody could have told of the age-old cycle of touring, boozing and womanising better than that old bugger Wall. 'Rich in humour and anecdote' say the sleeve notes. Well quite! Worth nine notes of anybody's hard-earned moolah!

HOWARD JOHNSON

SKORE!

EDITED BY MALCOLM DOME

FILMZ!

RONNIE ALLEN (left) and LEMMY: would you buy a second-hand meal from one of these characters?!

'EAT THE RICH' (15)

IF YOU'RE into black komedies and sikko situations then this is the flick for you, coz what we have, readers, is the Comik Strip team running riot with fascist trendies, especially comedian Nosher Powell who plays a beer boozing Home Sekretary who likes beating up terrorists.

Not surprisingly, Nosher is popular with *Sun* readers, and Jools Holland as the *Sun* reporter who kontinually hounds Nosher is brilliant. Nosher himself, in the meantime, does a fine job impersonating our own dear Alf Garnett!

Elsewhere we have an amusing performance from Lemmy, who plays Spider, an ex-drugs dealer turned arms-dealer. Motörhead also appear and wrote a good chunk of the skore! Koo Stark, Paul McCartney, Fiona Richmond, Sandie Shaw, Bill Wyman and more are also present. I enjoyed the film, but felt that a good 20 minutes koulda kome out!

XAVIER RUSSELL

'WHO'S THAT GIRL' (15)

THAT AWFUL girl Madonna, that's who. Avoid this movie at all kosts. XAVIER RUSSELL

'RIVERS EDGE' (18)

THE PUBLICITY claims that this is the '*most controversial film you'll see this year*'. Well, a mite OTT, perhaps, but nonetheless it must be said that whatever its shock value 'River's Edge' is one of *the* finest movies you'll probably get to view during '87. Or at least it's one of the best *I've* personally seen.

Set in Oregon, it concerns high school teenager John (who is really called Samson, but has been given this 'John' monicker for 'toilet humour' reasons!), who strangles a girl by the river's edge (aha, a reason for the title!) because "she was talking s**t" (which sounds logical to me). He tells his school chums – only to find that, despite his seeming death wish, under the leadership of the manic Lane they all decide to keep this secret to themselves and not to report the obviously deranged John to the proper authorities.

The remainder of the movie deals with the way that the various protagonists come to terms with their terrible secret, in the process uncapping a whole can of worms.

There's much symbolism on the disintegration of society and a soundtrack that features mucho Slayer, Agent Orange, Hallow's Eve and Fates Warning (for review see issue 152). All in all a truly satisfying film. One that comes highly recommended.

MALCOLM DOME

RADIO!

FOLLOWING ON from the guide to rock shows on BBC Local Radio stations in issue 159, here are similar details for Independent Local Radio (ILR) stations. As before, a name for local bands to send their tapes to has been included for those stations that appeared keen to receive them. Check local press for details of transmission frequencies.

Beacon Radio, PO Box 303, 267 Tattenhall Rd, Wolverhampton WV6 0DQ. Tel. (0902) 757211.
Saturday 9-10pm – 'Clemence Plays Rock', presented by Pete Clemence and Mike Davies.

BRMB Radio, PO Box 555, Radio House, Aston Rd North, Aston, Birmingham B6 4BX. Tel. (021) 359 4481.
Monday to Thursday 7-10pm – 'Slater', presented by John Slater.

Capital Radio, Euston Tower, London NW1 3DR. Tel (01) 388 1288.
Sunday 7-9pm – 'The Sunday Rock Show', presented by Alan Freeman. Bands' tapes to the show's producer, Trevor White.

GWR Radio, PO Box 2000, Swindon, Wiltshire SN4 7EX. Tel. (0793) 853222.
Friday 10pm-2am – Rock show presented by Andy Westgate.

Invicta Radio, 15 Station Rd East, Canterbury CT1 2RB. Tel. (0227) 67661.
Monday and Tuesday, around half past midnight, for a variable length of time, Phil Brown features sessions and interviews with local bands. Local bands' tapes to him. Also:
Saturday 9-12pm – Mostly rock show presented by James Bays.

Leicester Sound, Granville Road, Leicester LE1 7RW. Tel. (0533) 551616.
Thursday 7-9pm – 'The Rock Show', presented by John Shaw and Mark Spivey. Local bands' tapes to John.

Metro Radio, Radio House, Long Rigg, Swalwell, Newcastle-upon-Tyne NE99 1BB. Tel. (091) 488 3131.
Saturday 11-3pm – 'The Hot 'N' – Heavy Express', presented by Alan Robson. Local bands' tapes to Alan.

Moray Firth Radio, PO Box 271, Inverness IV3 6SF. Tel. (0463) 224433.
Sunday 7-9pm – 'Not The Top 40', presented by Dave Cochrane.
Tuesday to Thursday 10-12pm – 'Radio Ga-Ga', with various presenters.
Saturday 12-2pm – 'Rock Off', with various presenters.

Northsound Radio, 45 King's Gate, Aberdeen AB2 0BL. Tel. (0224) 632234.
Saturday 10-12pm – 'The Saturday Rock Show', presented by David Macloud.

Pennine Radio, PO Box 235, Pennine House, Forster Square, Bradford BD1 5NP. Tel. (0274) 731521.
Saturday 7-9pm – 'Rockarama', presented by Colin Slade, Local bands' tapes to Colin.

Piccadilly Radio, 127-131 The Piazza, Piccadilly Plaza, Manchester M1 4AW. Tel. (061) 236 9913
Friday 12-2am – 'The Power', presented by Chris Tetley. Local bands' tapes to Chris.

Radio Broadland, 47-49 St George's Plain, E Colegate, Norwich NR3 1DD. Tel. (0603) 630621.
Saturday 8-10pm – 'Saturday Best', presented by Tom Paine. Local bands' tapes to Tom.

Radio City, PO Box 194, 8-10 Stanley Street, Liverpool L69 1LD. Tel. (051) 227 5100.
Friday 7-10pm – 'The Great Easton Express', presented by Phil Easton and Kevin McDempster. Local bands' tapes (demo quality preferred) and gig guides to Phil or Kevin.

Radio Clyde, Clydebank Business Park, Clydebank, Glasgow G81 2RX. Tel. (041) 941 1111.
Friday 12-2am – 'The Tom Russell Rock Show'. Local bands' tapes and gig guides (very much encouraged) to Tom.

Radio Hallam, PO Box 194, Hartshead, Sheffield S1 1GP. Tel. (0742) 766766.
Monday 7-8pm – 'Hallam Rock', presented by Colin Slade.

Radio Mercury, Broadfield House, Brighton Road, Crawley RH11 9RJ. Tel. (0293) 519161.
Friday 7-11pm – 'Rock On Mercury', presented by Bob James.

Radio Orwell, Electric House, Lloyds Avenue, Ipswich IP1 3HZ. Tel. (0473) 216971.

Wednesday 8.30-11pm – 'Headbangers Ball', presented by Steven Foster. Local bands' tapes to Steven.

Radio Tees, 74 Dovecot Street, Stockton-on-Tees, Cleveland TS18 1HB. Tel. (0642) 615111.
Saturday 11-3am – 'Hot 'N' Heavy', presented by Alan Robson. Programme taken from Metro Radio. Local bands' tapes to Alan at Metro Radio.

Radio Trent, 29-31 Castle Gate, Nottingham NG1 7AP. Tel. (0602) 581731.
Thursday 7-9pm – 'The Rock Show', presented by John Shaw. Local bands' tapes to John.

Radio 210, PO Box 210, Reading, Berks, RG3 5RZ. Tel. (0734) 413131.
Saturday 8-10pm – 'The Rock Show', presented by Brian Pithers. Local bands' and gig guides to Brian.

Red Dragon Radio, West Canal Wharf, Cardiff CF1 5JX. Tel. (0222) 384041.
Nightly 7-9pm – 'The Gary Price Show'. Local bands' tapes to Gary.

Red Rose Radio, PO Box 301, St Paul's Sq. Preston, Lancs. PR1 1YE. Tel. (0772) 556301.
Weekdays 7-9pm – 'The David Legg Show'. Local bands' tapes to David.

Saxon Radio, Long Brackland, Bury St Edmunds, Suffolk IP33 1YJ. Tel. (0284) 701511.
Wednesday 9-11pm – 'The Headbangers Ball', presented by Steven Foster. Programme taken from Radio Orwell, so local bands' tapes to Steven at Orwell.

Southern Sound Radio, Radio House, Franklin Road, Portslade, East Sussex BN4 2SS. TEl. (0273) 422288.
Saturday 6-8pm – 'Ageing Hippies', presented by Bob James. Local bands' tapes to Bob.

Swansea Sound, Victoria Road, Gowerton, Swansea SA4 3AB. Tel. (0792) 893751.
Saturday 7-8pm – 'What Goes On', presented by Steve Mitchell. Local bands' tapes to Steve.

The following entry was mistakenly omitted from the BBC Local Radio guide in issue 159. (Sorry Chris!)

BBC Radio Stoke-on-Trent, Conway House, Cheapside, Hanley, Stoke-on-Trent, Staffordshire ST1 1JJ. Tel. (0782) 208080.
Monday 6-7pm – Rock show presented by ex-Demon bassist Chris Ellis. Local bands' tapes, gig guides and anything else of interest to Chris.

PAUL HENDERSON

NB: Following up my report on the BBC Local Radio stations and their rock programmes, I've been contacted by a reader who informs me that the rock show on **Radio Solent** carries very little heavy rock, concentrating more on the Madonna style of music. You have been warned!

BURNING AMBITION

'Hearts Of Fire' star FIONA talks to SYLVIE SIMMONS about Bob Dylan, Dweezil Zappa, Ron Wood . . . and other such non-entities!

FOR SOMEONE who's undergone the very trials of Hercules – singing duets with Dylan, kissing Rupert Everett's nipples, getting up at dawn, *spending weeks on end in Wales!* – Fiona's in damn good shape, scrunched up into a sofa in the megasnooty St James' Club, pouring tea for the presspersons who are filing in to ask her about 'Hearts Of Fire'.

A less-than-rivetting movie it might be, but Fiona herself is great, especially when she's in just about every scene . . . and just about every scene is worse than the one before. She plays an 18-year-old from the middle-of-nowhere, Molly McGuire, who has a s**t job by day and a band by night. Billy Parker (played by an embarrassed-looking Bob Dylan), a retired rock 'n' roller, takes a fancy to Fiona, drags her off to London to make her a star, where she meets James Colt (Rupert 'Waste-of-Cheekbones' Everett) who's an even bigger megastar; he kicks Dylan out and takes Fiona over. Until she shows she can do it quite nicely by herself.

'Hearts . . .' (reviewed last issue) is Fiona's screen debut, not counting her appearance last year in 'Miami Vice' where she played a psychotic teenage prostitute. So which part is nearer the real you?

"Half-and-half!" Fiona chortles. "In 'Miami Vice' I had this scene where I was packing my bags and leaving my equally psychotic boyfriend and he says, 'You can't go!' and I say, 'I don't care what you say, I'm going!' and that *is* the real me.

"But Molly is a lot like I used to be too, when I was in cover bands in clubs. And I have been taken under the wing of 'Parker'-esque men,

FIONA: "I think I sing better now than I've ever sung before"

people who were a little odd and who – for lecherous reasons to begin with and then blending into real friendship – were of great help to me. I was just someone who had immigrant parents, who really wanted to break into music and had no idea what she was doing. A lot of stuff at the end of the film is really fantasy, but that's what it's supposed to be; the beginning, though, really rang true."

SHE GOT the job when one of her songs was used on another movie soundtrack ('Quicksilver') and one of the film people spotted her video, "and I guess he thought I fitted the description of this kind of American rock girl . . . Later I bumped into some singers who said they were up for the role, but on the 'Hearts . . .' project they were really quiet about it. I had no idea what the competition was at all, which is nice, because you can kind of just goofily walk in and try and you don't panic because somebody you think is really great is ahead of you."

She only panicked when they sent for her to meet co-star Bob Dylan.

"My first meeting with him was when they called me and said, 'In 45 minutes a car is going to pick you up in New York' and it took me to a helicopter, which took me to the airport, to the airplane, to LA, to a limo, to Richard (Marquand, director)'s car, and up the coast to Bob's house.

"And there he was, looking me over. He kind of stumbled out and it was – *Bob Dylan!* And it was so weird, because he had these motorcycle boots on and a wrinkled-up, tacky-looking satiny jacket and his hair was in front of his face and," she does a noble Dylan impersonation, "he really talked like that! And I was trying not to laugh! Because he was a caricature of himself."

She was a bit in awe of him until one time he gave her gyp over how she sang one of his songs . . .

". . . And I got angry with him because he was turning into just another weird guy in a band! He ceased to be Bob Dylan and started to be just a pain-in-the-neck guitar player! So we had a big argument and that was the turning-point; after that we were really good friends. The song was pretty cool and it was really fun singing with him."

Though she gets to sing bits and pieces of all kinds of stuff, Fiona's responsible for only one song on the soundtrack – the title track, co-written with producer Beau Hill.

"The music was picked by a committee and I'd just gotten finished with 'Beyond The Pale' (her second Atlantic album) and didn't have it in me to subject myself to everybody's critique of my work. But I knew 'Hearts Of Fire' was a good song and I put all my effort into one number instead of trying to write all this music that had to change with the plot and the character – because Molly goes from being kind of rough rock to being influenced by synthesised Euro-pop and back again, and the songs had to fit. They weren't necessarily songs *I* would have chosen to do myself, but for the character in the film they make perfect sense."

MEANWHILE SHE'S been writing songs all summer for her third album. She hopes to start recording before Christmas and have it out by the beginning of next year.

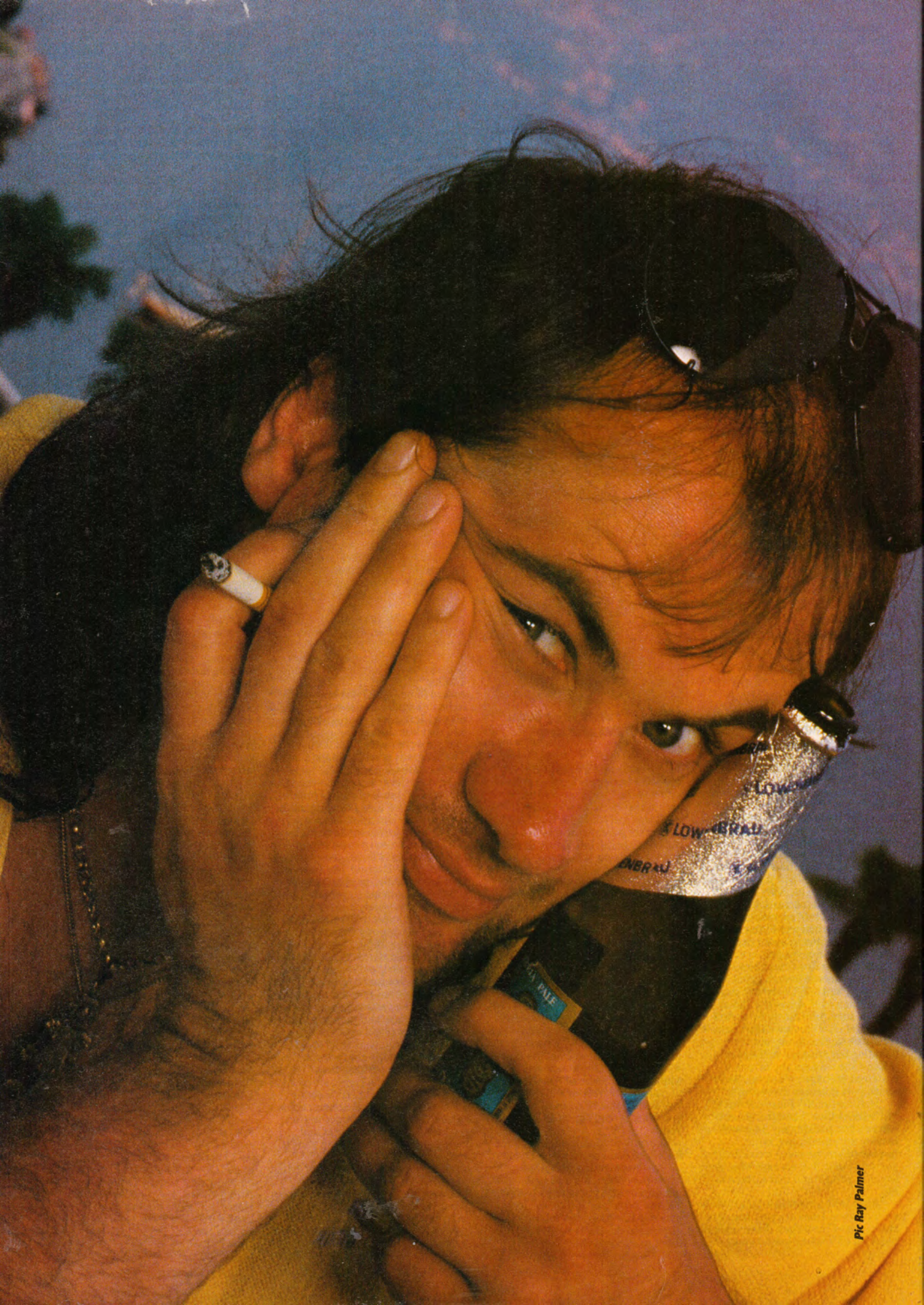
"I'm optimistic about it. I'm dying to go back in and record. I really feel wise after the last couple of years, so I'm really looking forward to it, more than I ever have, and I think I sing better now than I've ever sung before."

She's going to have to put a new band together – bassist Donnie Kisselbach took off when their relationship broke up, drummer Joe Franco went off to Twisted Sister and keyboardsman Benjy King she thinks "is playing with some Motown band. I couldn't keep everybody on a retainer, and when the last record really didn't do anything, the momentum was gone anyway, so I thought maybe this was a sign to let it go and start all over again."

Doing the movie – especially what with its last-minute three-month delay thanks to Bob Dylan's recording schedule – put paid to touring last time, and movie life and rock 'n' roll can't exactly co-exist, what with one meaning early-morning calls and the other all-night revelry.

"I'm determined not to let that happen again. I'm not going to commit myself to anything until after I do this next record and tour with it," although she might be doing a duet with Rolling Stone Ron Wood (who makes a cameo appearance in 'Hearts . . .' where Fiona gets to say "he stinks!") in an upcoming film ("That would be fun because I liked him, he's the archetypal rock star demigod, you could put him on your mantlepiece!"). She's already done one with Roger Daltrey on a cover of Elton John's 'Don't Let The Sun Come Down On Me' ("Beau produced it. Oh, how did I get that gig?!") for the punk vampire film 'The Lost Boys'. Not forgetting the backing vocals for Dweezil Zappa on his new album 'My Guitar Wants To Kill Your Mama'. A busy lady is Fiona.

"When it really hit me was when I had to go in and do a song with Bob Dylan. I went into Townhouse Studios – and for me it was just a thrill to record in *London*! – and *Queen* were down the hall, and who was sitting there but *Eric Clapton* and *Ron Wood* and *Bob Dylan*! And they all went, 'Oh hi Fiona'. And I went 'aaaaaggghhhhh!!! this isn't happening to me!' I just wanted to go '*Lay*-la, *Lay*-la!' but I had to be really cool and go 'Oh hi Eric'. And I wished, I *wished* I was with Harry, this guy I used to play in a band with when I was 15 so I could go, *'do you believe this?'* This is crazy!"



Pic Ray Palmer

GONE FISHING

The Turgid Twins take to the roads of Europe with MARILLION in search of banana-flavoured toothpaste, wild on-the-road stories and the truth about inflatable dolphins . . . and return with more than they bargained for, Fish & Co having recently visited the 'macabre tourist Mecca/museum' of Auschwitz. DAVE DICKSON & RAY PALMER (for it is they) are glad they went to Switzerland and Italy instead . . .

THE SUN ARCS low behind the mountains, tingeing the sky a breathtaking golden hue. Mist rolls cautiously down toward the grey stone-flag housing. The water across the lake is calm and still, its brilliant, almost glacial sheen is disturbed only by the occasional incursion of a speedboat. Everything here is beautiful, desperately and disarmingly beautiful.

I follow the sounds that flow disjointedly between the buildings. The gig has already started, somewhere, over there, down this road, that street, echoing from the Piazza Grande. I take a wrong turning and find myself wandering through the backstreets of Locarno. Past neat houses separated by neat gardens, through narrow alleyways between tall and elegant buildings that lean ever so slightly toward one another as if exchanging the secrets of their ornate architecture, but in the discreet and reserved style that seems to be a Swiss national characteristic.

Passing through the security gates I come, at last, into the square where Marillion are pouring their hearts into this open-air gig before several hundred eager young Swiss fans.

33 Swiss Francs (£14 approx) buys you entrance to this gig, but then money is no object to these people in this picturesque corner of Europe. The place smells of money. There are no old cars on the roads and no litter in the gutters. The square is bordered by expensive-looking shops selling the expensive-looking trinkets that adorn the elegantly expensive-looking women.

The women here are so uniformly beautiful it's almost frightening. Many of them have collected in this attractive but somewhat constricted town square. As 'Incommunicado' snakes its way through the archways and covered walkways I notice young lovers locked in tender embraces. There has been much discussion – tripping perilously close to argument – as to what number should open this latest Marillion set, and 'Incommunicado' is by no means a unanimous decision. But the band HAVE come together, pressed by circumstance like the lovers I see taking shelter in the colonnades.

Two nights ago I watched much the same set, in slightly rearranged form, performed before tiers of Romans in the Italian capital, again in the open air. That night they kicked in with 'Assassing'. I kicked in with something almost equally as potent.

First it's the ice that stings the tongue, but then as the bourbon hits the back of the throat it turns warm and smooth. It's the first of many. The Turgid Twins have come to Rome to witness the Marillion experience in the flesh before the band cross the water to America and later brave the stadiums of the UK. But the band are nowhere to be seen. So while we wait in Rome's Holiday Inn scanning the poolside (empty at the onset of rain) and the foyer for dusky Italian beauties, we have a drink. And the barman, recognising that faint edge to the voice, that hint of desperation in the eye, fills our glasses with generous measures.

After several glasses I take it upon myself to search the hotel's foyer shops for some banana flavour 'Paperino' toothpaste. 'Paperino' is the Italian name for Donald Duck and this search is to become a curious obsession throughout the course of this weekend jaunt. EMI PR Brian Munns, meanwhile, is engaged in his own curious obsession: finding Marillion.

By the time he has located the band, The Turgid Twins have consumed a dangerous amount of alcohol on such empty stomachs and 'Paperino' is nowhere to be found, banana-flavoured or otherwise. The things you are driven to for some people. We grab our bags, grab a taxi and head out into the now warming Roman twilight.

AS THE show hurtles towards the home straight, my obsession with locating 'Paperino' has been temporarily replaced with an all-consuming passion for finding my pen. I mean, how can I write a review if I can't find my pen? At last, there it is, lying on the steps where I dropped it. I cradle it in my hand like a lost lover as someone from the front of the audience throws an inflatable dolphin onto the stage. Quite why defeats me. Confused, I sit back down on the steps and begin to scribble something in my notebook. By morning these scratchings read like 'Paperino's speech: utterly incomprehensible.

This inflatable sacrifice is offered up again in Locarno (not EXACTLY the same dolphin, I'm sure) and I make a note to ask the band the significance of this peculiar action the following day . . . and then promptly forget.

I do, however, remember to go out in search of banana flavour 'Paperino' toothpaste. With the most recent addition to the Marillion entourage, backing singer Cori Josias, all the way from Poughkeepsie, New York, in tow we head for the chemist shops.

Cori is a pretty girl with a fine voice and an embarrassingly easy grasp of the native tongue. While negotiating the purchase of some suntan lotion she enquires after banana flavour 'Paperino' toothpaste. No, they don't have any. Try back across the border in Italy. I'm beginning to panic. Cori promises she will try as soon as the band retrace their epic 11-hour journey from Rome to Locarno. I promise to spell her name right. We buy ice cream, swap stories and gaze across the idyllic Lake Locarno where Ken Russell filmed 'Gothic'. I try to image what two tons of human hair looks like.

When this trip was first mooted The Turgid Twins were offered the opportunity of accompanying the band on their opening leg, playing to the masses in Poland – "production rehearsals in front of a live audience," as drummer Ian Mosley put it. Since the Twins' previous excursion behind the Iron Curtain was none too successful (see *Kerrang!* 120 & 121), they politely decline and plump for the far more agreeable and civilised Rome and Locarno – despite having to suffer the ghastly 11-hour bus ride. In retrospect, and in one instance only, this proved to be a mistake.

That instance is Auschwitz.

Auschwitz witnessed some of the most horrendous atrocities committed by man upon man in the entire history of the planet. It now stands as a macabre tourist mecca/museum. Marillion are no exception. They are drawn like moths to the flame. It was obviously an experience that affected them deeply and I only wish that we could have seen it too, because:

"It's a lesson. It's the sort of place you should take all those National Front bastards, take them in and show them. When those people talk they don't think about what their actions can do. When you see such a camp and what went on there . . . It hit Mark (Kelly, keyboard player) really hard because he's on the next step of the growing up chain in the fact that he has children. Mark was visibly shocked when he saw the kids' clothes section."

And Fish is clearly no less touched.

"I found it very hard to understand how someone could do that to another person. To me, to do that is ALIEN. In all my feelings, all my morals, I just don't understand how someone could push those people in, gas them and then burn them."

"I hated the place," says Mark, "I don't want to go there again."

"It was quite appalling," echoes bassist Pete Trewavas.

"It was like your worst nightmare," remembers guitarist Steve Rothery. "You couldn't imagine the atmosphere, the helplessness and the misery of the place.

"We went there and I just expected to see a couple of buildings a few huts and things, and that would be it."

But the keyboard player's image was not to prove a reality.

"You walk in one room and it's filled with two tons of human hair . . ."

I try to imagine what two tons of human hair can possibly look like, but fail.

"Which is what the Nazis hadn't managed to destroy," adds Pete.

"THEY WERE selling it to other European countries. There was a big pile of spectacles, 65,000 pairs of shoes. Then I walked round the corner and there were 5,000 pairs of kids' shoes . . . We were told they were trying to destroy the evidence that they'd been killing children as well because of the repercussions. So this was obviously the very last lot that were killed before the Russians came in."

Mark is clearly haunted by this image of the childrens' shoes.

"You cannot describe the gas chambers and the crematoriums, there's no way you can put into words just how horrific it is."

Steve, too, seems dogged by the memory.

"You can't understand how that could happen, it was only about 40 years ago. You just can't come to terms with how people could do that to each other. It makes you wonder about the whole human race because it's so horrific, what happened there."

I ask Fish for his initial reaction to the place.

"I couldn't take it in at first. You go in and it was like your mind going into shock, and all your senses switch off because, basically, they're overloaded. You walk around the place and you convince yourself it's a movie lot. And it was really hard because the guide that took us round, she was like an automaton. It was like: 'Blah, blah, here is two tons of human hair, there was originally seven tons. Here are 50,000 pairs of shoes. This is the Death Block where they performed the operations like mass-sterilisation . . .' And it was like: 'Dah, dah, dah, dah'.

"But it *did* hit and I *did* actually cry once. It was like a really quick

KONTINUEZ OVER

FROM PREVIOUZ PAGE

flash. I was standing looking at these posters for sale, they were really unsettling, and a guy came up and asked me for an autograph . . . that really upset me. It was because . . . it just seemed like the completely wrong place. It seemed like a mark of disrespect to the place, it was really strange. Then I had my little burst, and it was OK until that night when it happened onstage. We were doing 'White Russian' and I said, 'Today we were at Auschwitz,' and then at the end of the song it goes: 'You can shut your eyes, you can hide away / It's gonna come back another day' – and I couldn't sing those lines, I cracked up. But I'll never forget it."

In years to come, is it the kind of place you'd want to take children of your own?

"Yes, I would . . . I think that's something that should be done.

"Anyway, let's get off this."

We move, then, to happier subjects; to Fish's, at the time, impending marriage to German girlfriend, Tammy. How will this affect him?

"Well, it's not been a case of: 'Time to get married, she'll do'! We have been living together for two years and she's had a great effect on me, she has toned me down. I mean, hey, I am sitting here drinking mineral water!

"I used to find it really bad, two or three years ago, when we'd come back off tour and I'd have no-one to talk to. So you'd end up talking to guys in bars who never really understood what you were going on about. Now there's someone who understands, and I can sit down and discuss stuff. It's brilliant, I love it.

"We've been basically married for two years now, it's not going to change us. The only thing that bothers me about getting married is actually GETTING MARRIED! The actual, physical marrying bit."

But if it's not going to change you, why do you feel the need to do it?

"Because I'm a romantic, and it's a very romantic occasion, the church bit, mums'n'dads and stuff, having all your mates around you. And it's a declaration of love as much as anything else. But the last thing I wanted was for this to be seen as a publicity stunt to aid the album."

But isn't that inevitable, part of what being a rock star is all about, seeking more publicity, more fame?

"That's what 'Incommunicado' is about, but you can't predetermine the level. You just run it until they throw you off, that's how it works. You can't get away from it, you've just got to accept it, and that's what 'Clutching At Straws' was. OK, you can escape every so often in whatever way you choose, but in the end you're still face to face with reality . . . and you've gotta give it a good 'ead butt!"

I ask Ian and Steve how they feel about taking wives and girlfriends on the road:

"IT CAN be a very dangerous situation in general," says Ian, "but it works very well in this band. When we plan a tour we say, 'Well, that date might be nice for the girls to come out to, the South of France or wherever.' So if we're away for more than a month we try and find a couple of days for them to congregate."

"Usually the glamorous bits," notes Steve.

"So they go away thinking we're having a great time all the time . . . they don't see Winnipeg; 27 degrees and damp on the walls! But as a rule it doesn't work, no matter how nice the ladies are, on the road – it can be divisive."

Ian, of course, is the only band member with experience of major acts outside of Marillion.

"I've seen the problem of having women on the road, it destroyed a couple of bands I've been in – but saying that, none of the bands I've been in before have been *proper* bands, it's always been one or two frontmen employing a rhythm section. But with Marillion it is a *real* band."

Do you have any regrets about quitting freelancing?

"No, no!"

Ian is quite admant on that score.

"When I was 19 I wanted to be in a real band and the only reason I became a session musician was because of the economic climate at the time. So it took me nearly ten years to find a real band.

"The vibe onstage, though, from the very first gig I did with this band, that was something I'd missed for a long time; it was completely different to other bands I'd been in before. Everyone was having a good time and it didn't matter so much if you made a cock-up."

And now you're going to be best man at Fish's wedding.

"Yeah, I'm not sure how that came about. I said, 'Surely your best man should be someone you've known for a long, long time'. And he said, 'I HAVE known you for a long, long time'. And I said, 'But it's only about four years'. And Fish said, 'Yeah, but that's as long as I've known *anyone*. Most of my friends die after about two years!'

"So I've done very well, I've *survived!*"

And the easiest way to survive in this treacherous business is to make a lot of money. Has financial security reached Marillion? I broach the taboo subject of money with Pete and Steve.

"Well, we're not rich, but then you can hardly say we're poor. The only thing is, in this business it could all go wrong over night," says Pete.

"That's right, there's no such thing as financial security," Steve explains. "You can get good money for two or three years and then nothing for the rest of your life. So it all balances out. But so long as the chemistry is right and the band can still talk to each other and, hopefully, people still want to listen to your music, then there's no reason why you can't always go on."

How much DO you earn?

Steve: "Oh at least . . ."

Pete: No, not THAT much!"

Steve: "You mean less management commission, less tax, less expenses . . . You can't really put it in terms of a per annum salary because that would give a false impression of what you earn in one year. I mean, I live in a two-bedroom bungalow – so it's not that much!"

Pete: "I live in a three-bedroom semi-detached . . . we won't talk about the Porsches though. Ha!"

Steve: "No, we're doing alright at the moment."

Pete: "No, if you look at the way our careers are going at the moment . . ."

Steve: (making a swooping gesture downwards with his hand.) "Whoosh!"

Pete: "Thank you, Steve."

Did your parents ever tell you to get proper jobs?

Steve: "No, I never had that. But I've been in Marillion for the last eight years but it's only in the last four that we've actually done anything."

Pete: "My parents used to say that to me but when it actually came to the crunch of me leaving the job I did have, as a TV repairman, and I only did that because I wanted to be in bands, I thought I was going to have a big argument about being a professional musician, but they were very good and very supportive."

Steve: "I think if your parents really want you to be happy then they'll support you in the main. It's much better to be doing a job you like and be broke than to have to work at something you hate."

"But when it actually came to the crunch of me leaving the job I did have, as a TV repairman, and I only did that because I wanted to be in bands, I thought I was going to have a big argument about being a professional musician, but they were very good and very supportive."
PETE TREWAVAS

Pic Ray Palmer

THE MARILLION parents can hardly be unhappy with the way things have turned out for their respective offspring. At least as far as their bank balances are concerned. But boys will be boys, especially when they're away from home. So with the subject of money out of the way, how about some wacky on-tour antics? Just what have they been up to?

Steve: "We had a couple of vodkas in Poland . . . because it's only about 2p a glass there."

Pete: "The strange thing about Poland is they have these Dollar shops, because anything you want to buy you have to buy in hard currency since no-one really knows what their currency is actually worth."

Mark: "There's the normal rate and then there's the black-market rate which is three or four times as much. But we haven't done much that's wild . . . that we can talk about."

Pete: "We did watch 'The Jungle Book' the other night – that's pretty wild. Mind you, we had had a drink or two!"

Steve: "That was great, two o'clock in the morning bussing across Italy watching 'The Jungle Book'!"

Pete: "Singing our heads off we were!"

Normally on tour buses there's loads of porn movies!

Steve: "They're down the bottom. No, we don't have any porn movies."

Pete: "You see, we have a female singer (Cori) now, so everything's a little subdued."

Steve: "Careful what you say, Pete."

Pete: "We did get told off for making a noise last night because we got in at two after that meal . . . the height of wildness!"

Steve: "You have to be mega-rich to start throwing TVs out of the window."

Pete: "We could maybe club together and throw one!"

Mark: "The only thing we did with TVs on the last tour was turn the picture upside down – The Upside Down Club! You take the back of the set off and turn the coil upside down so the picture's round the wrong way. Then you turn the set upside down and switch it off. Then they come in, turn the TV up the right way, turn it on and the picture's upside down!"

And talking of things being up and down, I suggest to Fish that 'Clutching At Straws' is something of a 'down' album.

"Yeah, it is a down album, it's also a very realistic album. 'Sugar Mice' and 'The Last Straw' are the ones that really get to me, they really hit me when I listen to them, but for different reasons.

"There's a lot of very personal stuff in 'Sugar Mice' and 'The Last Straw' because there's so much of the music biz written into it – I think it's a little laugh at myself, the second verse especially. It's the danger of feeling too self-important, especially when you're on tour, it's that thing about being the centre of the universe. The danger of pretending you're doing something positive when in actual fact you're not doing anything at all. It's a well complicated album."

In the grand scheme of things do you think Marillion specifically, or music in general, can make any difference?

"Let's just say, as individuals it's very rare that anyone can change anything. It's the collective that matters, and that's what I'm more concerned about these days, influencing the collective, triggering off something.

"But you can become confused with your own self-importance, that's why 'Happy Ending' was put on there. The public in general always insist on a happy ending."

WERE YOU Clutching At Straws with this album?

"Oh yeah, there's an awful lot of parallels between the Torch character and the writing of this album."

The only bit I didn't like was that Dr Finlay part in 'Torch Song', I felt it broke up the song.

"It doesn't, it MAKES it, it's a very important part of that song . . . (Coughs) Because it's true! Recognise that cough? Famous coughs of our time!"

You mean you were actually told that if you didn't give up your lifestyle you'd be dead by the time you were 30?

"Yeah, I was told that. I laughed. My initial reaction was to laugh. And after that I got a bit frightened, and that's why it was put in, because that is the writer's philosophy, that it's a romantic way to go: I'm drinking for the experience, for the inspiration, I have to drink. Kerouac did it, all the great writers did it, I want to be a great writer so I'm going to do it! And it's really dangerous! To think, I'm more important than anyone else because I'm a writer and you're not – that's a terrible way to go through life! And I've done that as well. So that's why it was put in."

And why all those guys were put on the cover?

"Yeah, but as individuals, from what I've read, they were all very sensitive people. It's the input/output syndrome; if you saw a lot, wrote a lot, felt a lot – as if that in itself BURNT them. They saw a lot and then acted as transmitters, transformers, and channelled that out in a way that was acceptable to the public's ears and eyes.

"That was the way that Lenny Bruce worked, he took colour prejudices, sexual prejudices and then turned them into humour and it was easier for people to digest. Lennon did it spun round a melody; Dylan Thomas did it with his brilliant gift of words. And they were all conscientious people with their own problems."

Could this not be seen as a very arrogant move on your part, to place yourself in amongst them?

"Yeah, I was aware of that when I came up with the idea. I was even more aware of the danger of calling it 'CAS' – but not one of the negative reviews picked up on that, no-one mentioned it. Neither has anyone mentioned anything about the cover. I think you're the first person to infer that arrogance. But that's why they were painted on and not photographs – they're supposed to be ghosts in the bar."

They're all people that made a difference somehow. Would you like to be remembered as someone who made a difference?

"Yeah, I'd like that. But I don't think you ever realise it during your lifetime; I don't suppose any one of them appreciated just how much influence they were going to have . . . with the possible exception of John Lennon. But even he couldn't have been aware when he was starting off what he was going to contribute to music's history or culture."

They all burnt brilliantly but briefly, unaware of their influence.

"That's actually one of the positive sides to Torch, that although he thinks he's f**king about he could actually be doing something, because he is able to sit back and see himself and work out why he's like that, because he is a very sensitive writer – and that's very positive in itself."

But do you want to be thought of as a drunkard?

"No, not at all. I thought that was quite plain in the lyric, that the songs are about trying to get away from it or being aware of the dangers of it."

But on a superficial level it could be seen as glorifying drinking.

"That's true, but what am I supposed to do? Put a piece of foolscap in with every album saying: 'Please read this carefully'? If anyone is just going to skim through it then they're the ones who might miss out, because they're going to overlook a lot of the stuff that's there."

And the stuff that's there should not be overlooked. And neither should their live show.

BACK AT the Piazza Grande the tickets have 'The Performance Of The Year' stamped across the top in English, and to the inhabitants of Locarno, perhaps it will be. Marillion, despite their obvious teething troubles – it's been a while since they last trod the boards – and set-juggling, have returned to their element. I've watched this band evolve and it's been something of a unique experience. As each album has emerged and each tour undertaken, the band have stepped up another layer of competence.

Now, four albums into their career, Marillion are assuming the heady heights of stadium stardom. As the music and the lyrics that music embraces become larger, so too does the performance, like young lovers finding their tender grasp – but the movement is full of confidence, bold and daring, there's no longer any adolescent fumbling or awkward sweeps here. It's a pleasure to watch, it brings a smile to my face. I glance across at the lovers again. They're smiling too. It all seems so very appropriate.

And there's plenty to smile about, particularly the strength of the new material. The new songs represent enormous leaps forward in terms of both musical content and lyrical ambition, so much so that it seems a shame they are impelled to spend as much time as they do here cranking out those early songs. They play the ace card from 'CAS', the hugely impresive 'White Russian', early in the set. While the song's savagely political content may be lost on his audience, in Rome, when Fish dedicates the number to "all the Jews of Europe" it raises a cheer.

And I try to imagine just what two tons of human hair can possibly look like.

While Fish is still very much the focus of the band's energies, their sound is defined by the combination of Mark's keyboards and Steve's guitar. They have each become masters in their own right, creating an interwoven ambience that underscores the drama of the singer's actions . . . like the drama of tender young lovers.

Their sound is perfect, although their lightshow seems under-used. But even that should have been sorted by now. This is Marillion's most complete exposition of their work to date, a band ready and willing to grasp the status they have fought so long to achieve. I have enjoyed watching that rise immensely, it brings a smile to my face. I look across but the young lovers have disappeared into the night.

Sometime later, I try to envision 5,000 children walking barefoot, their shoes piled high in a room in another country and I do not smile. I do not smile.

Pic Ray Palmer

"The only thing we did with TVs on the last tour was turn the picture upside down – The Upside Down Club! You take the back of the set off and turn the coil upside down so the picture's round the wrong way. Then you turn the set upside down and switch it off. Then they come in, turn the TV up the right way, turn it on and the picture's upside down!"
MARK KELLY

NEXT ISSUE

Just one more page to go . . . then no more *Kerrang!* for seven days . . . sob! But *what* a treat we've got lined up for when you next grasp us in your hot little hand, for these very pages will contain lots and lots of luvverly Leppard!

Yep, we've got Def Leppard on the cover, a Leppard interview, live review, album re-review, Leppard Tour Newz, Leppard Kulture, Leppard Mayhem, Leppard Shrapnel, Leppard ads . . we've even abolished page numbers and named each page Joe, Rick, Steve and so on . . .*

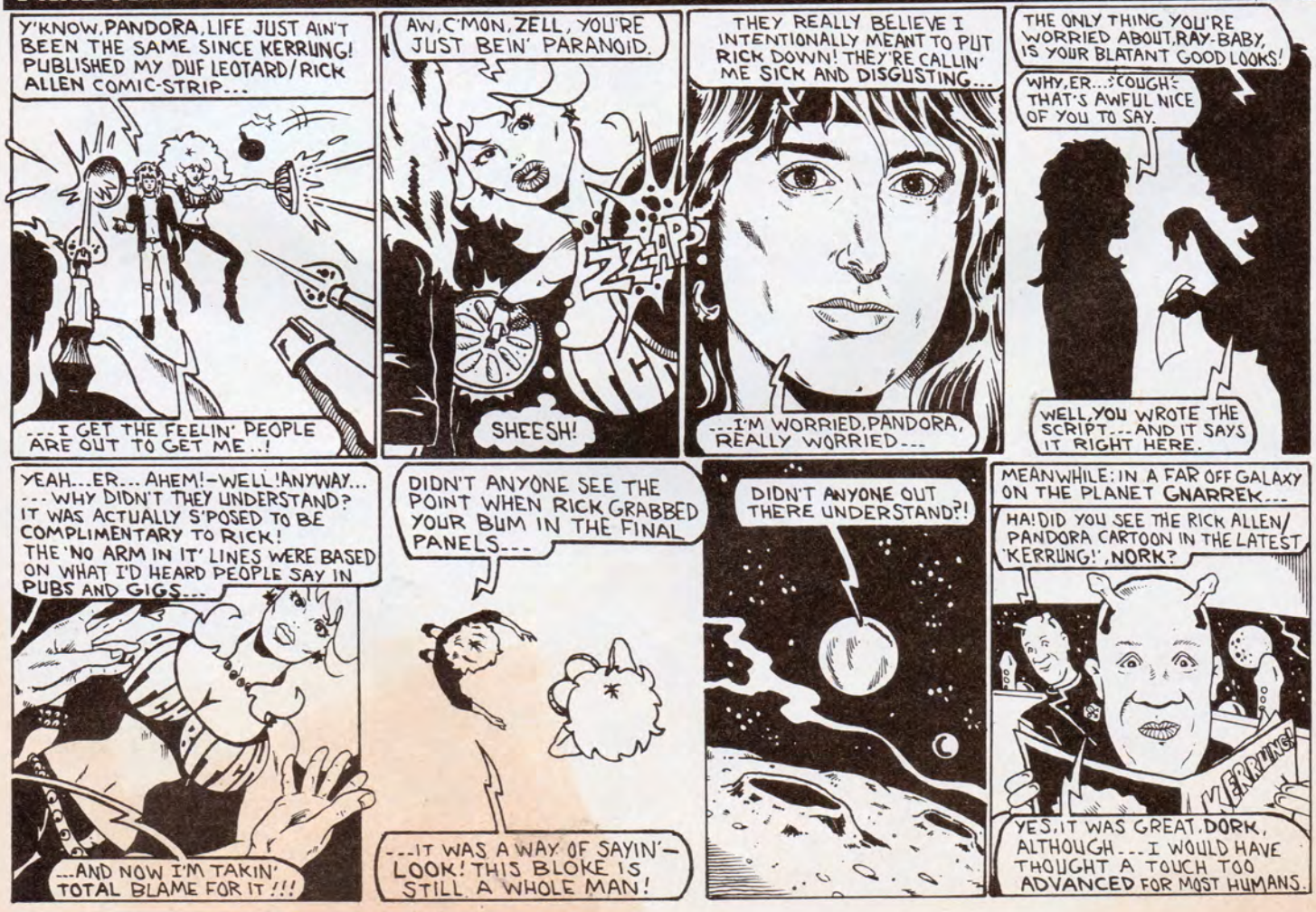
The best bit, tho', is the Leppard 'on-the-road-in-the-USA' feature, snugglin' up to millions of piccies of the luscious pouting vocalist Joe Elliott (pictured right, swoon!) in suitably knee-shakin' poses!!

As I leave to mop my passion-pained brow, just remember that *Ker-lep!*, sorry, *Kerrang!* is on sale 10 November, cover dated 14 November. (Now where's that cold shower . . .)

*** The Editor accepts no responsibility if all these items fail to appear (wimp!)**

PANDORA PEROXIDE

by Ray Zell



SINGLES

1	1	CRAZY CRAZY NIGHTS **Kiss** (Vertigo)
2	2	MONY MONY **Billy Idol** (Chrysalis)
3	5	DUDE (LOOKS LIKE A LADY) **Aerosmith** (Geffen)
4	3	WHO WILL YOU RUN TO **Heart** (Capitol)
5	6	VICTIM OF LOVE **Bryan Adams** (A&M)
6	4	POUR SOME SUGAR ON ME **Def Leppard** (Bludgeon Riffola/Phonogram)
7	11	STEEL MONKEY **Jethro Tull** (Chrysalis)
8	7	WELCOME TO THE JUNGLE **Guns n' Roses** (Geffen)
9	9	I LOVE THE THINGS YOU DO TO ME **Balaam And The Angel** (Virgin)
10	8	BOHEMIAN RHAPSODY **Bad News** (EMI)
11	16	PAPER IN FIRE **John Cougar Mellencamp** (Mercury)
12	–	SHAKEDOWN **Bob Seger** (MCA)
13	10	GIMME YOUR LOVE **MSG** (EMI)
14	12	LOVE WILL FIND A WAY **Yes** (Atco)
15	–	YOU ARE THE GIRL **The Cars** (Elektra)
16	15	DON'T LEAVE ME NOW **Vow Wow** (Arista)
17	13	WILD FLOWER **The Cult** (Beggars Banquet)
18	14	WAITING FOR A MIRACLE **Mama's Boys** (Jive)
19	19	THE LONER **Gary Moore** (10)
20	17	ANIMAL **Def Leppard** (Bludgeon Riffola/Phonogram)
21	18	SCREAM UNTIL YOU LIKE IT **W.A.S.P.** (Capitol)
22	25	THE $5.98 EP: GARAGE DAYS RE-REVISITED **Metallica** (Vertigo)
23	20	ISLANDS **Mike Oldfield/Bonnie Tyler** (Virgin)
24	re	IS THIS LOVE **Whitesnake** (EMI)
25	28	SWEET SIXTEEN **Billy Idol** (Chrysalis)
26	23	NEVER SAY GOODBYE **Bon Jovi** (Vertigo)
27	21	ALONE **Heart** (Capitol)
28	22	NOTORIOUS **Loverboy** (CBS)
29	24	STILL OF THE NIGHT **Whitesnake** (EMI)
30	26	BEHIND THE MIRROR **Kreator** (Noise)

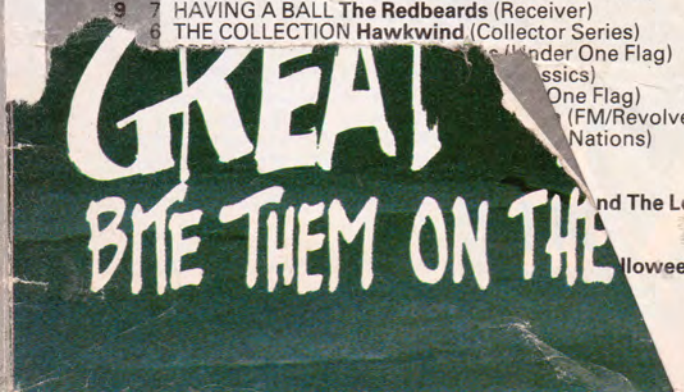
US HM RADIO

1	1	THE $5.98 EP: GARAGE DAYS RE-REVISITED **Metallica** (Mercury)
2	2	RAISING FEAR **Armored Saint** (Chrysalis)
3	3	HALL OF THE MOUNTAIN KING **Savatage** (Atlantic)
4	4	APPETITE FOR DESTRUCTION **Guns n' Roses** (Geffen)
5	5	VISUAL LIES **Lizzy Borden** (Enigma)
6	6	CHILDREN OF MADNESS **Paul Di'Anno's Battlezone** (Shatter)
7	7	PERMANENT VACATION **Aerosmith** (Geffen)
8	8	CRAZY NIGHTS **Kiss** (Mercury)
9	20	ROCK 'N' ROLL **Motörhead** (Profile)
10	10	HYSTERIA **Def Leppard** (Bludgeon Riffola/Mercury)
11	9	BREAKING THE SILENCE **Heathen** (Combat)
12	–	RAISE YOUR FIST AND YELL **Alice Cooper** (MCA)
13	12	AMONG THE LIVING **Anthrax** (Megaforce/Island)
14	11	THE KEEPER OF THE SEVEN KEYS PART I **Helloween** (RCA/Noise)
15	18	STEEL AND STARLIGHT **Shok Paris** (IRS)
16	–	DANGEROUS ATTRACTION **Lion** (Scotti Bros)
17	–	PERFECT TIMING **MSG** (Capitol)
18	14	ABIGAIL **King Diamond** (Roadrunner)
19	13	METHODS OF MADNESS **Obsession** (Enigma)
20	19	WHITESNAKE 1987 **Whitesnake** (Geffen)

Compiled by Jem Aswad for the CMJ Music Report, 830 Willis Avenue, Albertson, New York 11507, USA.

INDIE METAL

1	2	LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
2	1	MASTER OF PUPPETS **Metallica** (Music For Nations)
3	4	RIDE THE LIGHTNING **Metallica** (Music For Nations)
4	–	GET OUT ON THE ROAD **Dumpy's Rusty Nuts** (Metal Masters)
5	8	KILL 'EM ALL **Metallica** (Music For Nations)
6	5	SPREADING THE DISEASE **Anthrax** (Music For Nations)
7	–	BRITISH TRIBAL MUSIC **Hawkwind** (State Of The Art)
8	3	BITTER FIT CRACK **The Macc Lads** (FM/Revolver)
9	7	HAVING A BALL **The Redbeards** (Receiver)
10	6	THE COLLECTION **Hawkwind** (Collector Series)



ALBUMS

1	1	THE CREAM OF ERIC CLAPTON **Eric Clapton** (Polydor)
2	2	HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
3	5	THE LONESOME JUBILEE **John Cougar Mellencamp** (Mercury)
4	4	A MOMENTARY LAPSE OF REASON **Pink Floyd** (Harvest)
5	3	BIG GENERATOR **Yes** (Atco)
6	6	BAD ANIMALS **Heart** (Capitol)
7	8	CREST OF A KNAVE **Jethro Tull** (Chrysalis)
8	–	PERFECT TIMING **McAuley Schenker Group** (EMI)
9	7	ISLANDS **Mike Oldfield** (Virgin)
10	–	BAD NEWS **Bad News** (EMI)
11	9	PERMANENT VACATION **Aerosmith** (Geffen)
12	11	WHITESNAKE 1987 **Whitesnake** (EMI)
13	13	SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
14	12	ELECTRIC **The Cult** (Beggars Banquet)
15	10	LIVE . . . IN THE RAW **W.A.S.P.** (Capitol)
16	14	APPETITE FOR DESTRUCTION **Guns n' Roses** (Geffen)
17	18	INTO THE FIRE **Bryan Adams** (A&M)
18	17	RECKLESS **Bryan Adams** (A&M)
19	19	CLUTCHING AT STRAWS **Marillion** (EMI)
20	15	PYROMANIA **Def Leppard** (Vertigo)
21	16	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
22	27	VITAL IDOL **Billy Idol** (Chrysalis)
23	40	AMERICAN FOOL **John Cougar** (Riva)
24	35	SAINTS AN' SINNERS **Whitesnake** (Fame/EMI)
25	30	LOVE **The Cult** (Beggars Banquet)
26	45	RADIO K.A.O.S. **Roger Waters** (Harvest)
27	28	DARK SIDE OF THE MOON **Pink Floyd** (Harvest)
28	46	DREAMBOAT ANNIE **Heart** (Capitol)
29	–	WILDSIDE **Loverboy** (CBS)
30	43	GIRLS, GIRLS, GIRLS, **Mötley Crüe** (Elektra)
31	25	ELIMINATOR **ZZ Top** (Warner Brothers)
32	–	HAI HAI **Roger Hodgson** (A&M)
33	32	AMONG THE LIVING **Anthrax** (Island)
34	37	WHIPLASH SMILE **Billy Idol** (Chrysalis)
35	21	DREAM EVIL **Dio** (Vertigo)
36	24	AUGUST **Eric Clapton** (Duck)
37	42	THE WALL **Pink Floyd** (Harvest)
38	22	MAYHEMIC DESTRUCTION **Mortal Sin** (Vertigo)
39	20	HEART **Heart** (Capitol)
40	36	MECHANICAL RESONANCE **Tesla** (Geffen)
41	26	HITS OUT OF HELL **Meat Loaf** (Epic)
42	49	BON JOVI **Bon Jovi** (Vertigo)
43	31	THE FINAL COUNTDOWN **Europe** (Epic)
44	34	TRICK OR TREAT **Fastway** (CBS)
45	47	7800° FAHRENHEIT **Bon Jovi** (Vertigo)
46	41	DEFENDER **Rory Gallagher** (Demon)
47	23	90125 **Yes** (Atco)
48	re	THE NUMBER OF THE BEAST **Iron Maiden** (Fame/EMI)
49	48	WISH YOU WERE HERE **Pink Floyd** (Harvest)
50	39	NIGHT SONGS **Cinderella** (Vertigo)

STAR CHOICE

FIONA
'MY GUITAR WANTS TO KILL YOUR MAMA' Dweezil Zappa (advance tape)
'GOODBYE YELLOW BRICK ROAD' Elton John (Rocket)
'LOVE BITES' Def Leppard (track from the 'Hysteria' LP on Bludgeon Riffola/Phonogram)

JOHN WAITE
'GROUNDHOG' John Lee Hooker (Chess Compact Disc track)
'SENTIMENTAL HYGIENE' Warren Zevon (Virgin)
'ALONE' Heart (track from the 'Bad Animals' LP on Capitol)

MIKE PLANT (SWORD)
'ROCK 'N' ROLL' Motörhead (GWR Records)
'ELECTRIC' The Cult (Beggars Banquet)
'PEACE SELLS . . . BUT WHO'S BUYING?' Megadeth (Capitol)

IMPORTS

1	–	AMBITION **Tommy Shaw** (Atlantic)
2	–	INSTRUMENTAL VARIATIONS **David T Chastain** (Leviathan)
3	2	HOLD YOUR FIRE **Rush** (Mercury)
4	3	CRAZY NIGHTS **Kiss** (Mercury)
5	8	NIGHTS ARE SO LONG **Mike Monroe** (Yahoo)
6	9	NATIVE SONS **Strangeways** (RCA)
7	–	WILDEST DREAMS **Saga** (Atlantic)
8	4	TERRIBLE CERTAINTY **Kreator** (Noise)
9	6	TRIUMPH AND AGONY **Warlock** (Mercury)
10	10	DANGEROUS ATTRACTION **Lion** (Scotti Brothers)

Rosella Santoro (Java)

HAY, GOOD LOOKING! Yes, it's pretty **Rosella Santoro** of **Java** making a welcome return to the Ladykillers page . . . and Ray 'Wife? *What* wife?' Palmer wasn't kidding when he bowled into the office boasting about taking the sexy singer for a roll in the hay.

Last time we klapped eyes on a whole lotta Rosey, Java were still knocking themselves into shape with small-time live work. But this year the band (**Martin Latham** on lead guitar, **Damon Bridge** on drums, **Rob Roberts** on bass and Rosella on vocals and keyboards) have taken the significant step of recording a self-financed album with **Motörhead** producer **Guy Bidmead** (re-mortgaging their houses to stay in the £9,000-per-week studio for seven weeks), and are currently hawking the tape around apparently "interested" record and publishing companies.

"It's not bad for a first album," sez Rosella, "and although we know we can and *will* do better we're all quite pleased with it. All we want now is for someone to show a bit of faith in us and give us a break, because we're all ready and willing to give this band everything we've got.

"Actually," she adds, "I get very frustrated with record company people in this country, because everyone says they like you, but no-one will put their money where their mouth is. I mean, I *know* there are a couple of hit singles on this album . . . so c'mon, let's see someone get their finger out!"

Come on, you heard the gal!

MARK PUTTERFORD

Pic Ray Palmer

LADY Killers